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MACHINE KNITTING NEWS

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COMPETITION

Probably the most important part of machine knitting is the finishing-off of the garment... how professional or 'home-made' it looks. An overlocker could be just what you need to help you achieve the professional touch.

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Read on to find out just how easy it is to win an overlocker for your knitting needs.

HOW TO ENTER

All you have to do is unscramble the anagrams below to find the names of eight items you might make on a knitting machine. Write the eight words on a postcard or on the back of an empty, sealed-down envelope, together with your name and address, and post your entry to Machine Knit Today/Overlocker Competition, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive not later than Friday, April 29 1994.

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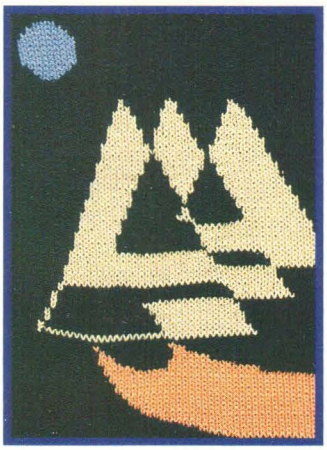
2. TWEARES
3. VOLULREP
4. GRIDANAC
5. KRIST
6. ITUS
7. TACKEJ
8. OSTACTIWA

RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. The prize will be awarded to the sender of the first correct entry checked after the closing date and must be accepted as offered. Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today* or Aisin (UK) Ltd.

Decision of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.



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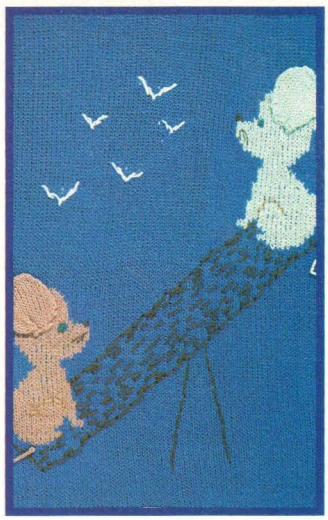

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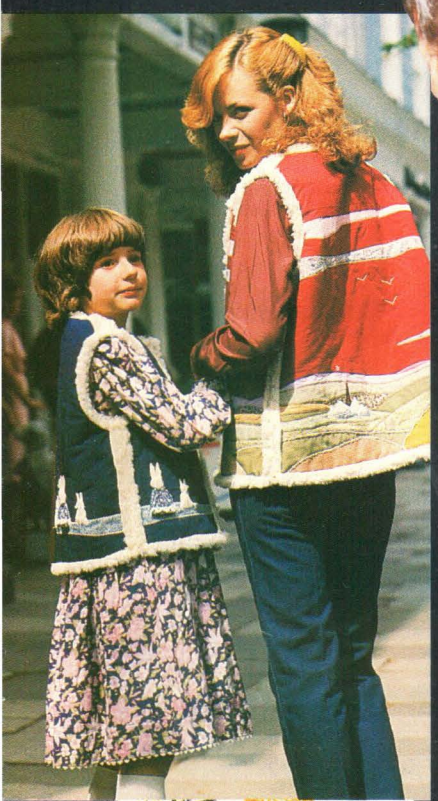
FROM PATCHWORK TO CASTLE GHOSTS

A profile of Rosalie Lane

Rosalie is the author of the rather special book offer we have for you this month — *The Picture Knitting Book* (see page 66). However, her designing life did not begin with knitwear — it was patchwork which gave her a start!

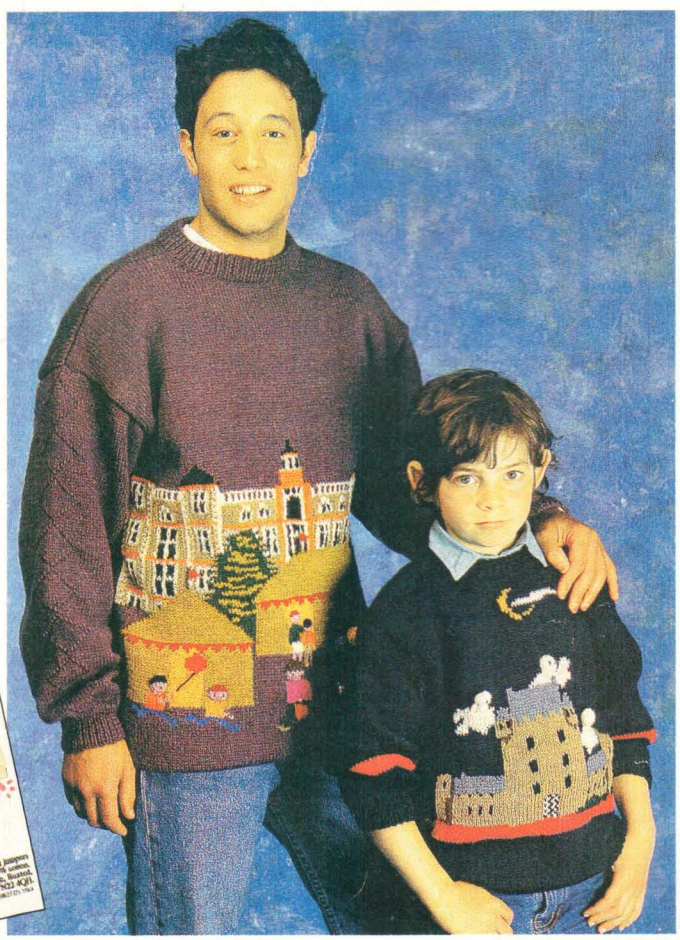


Rosalie says she left school early — on the assumption that she would soon be married, which she was at 17. Two children kept her busy and when the eldest was ten, Rosalie and her husband took on the responsibilities of looking after another baby. When Rosalie's marriage broke down, she was left with three children and no career.

THE 'ODDS AND ENDS' START

She had always made things, having enjoyed doing so as a child, so although initiated partly by necessity, she was happy to make her own clothes and things for the children.

It was a jacket she made from 'odds and ends' that started the ball rolling. She wore it to London and whilst shopping in Liberty's an assistant approached her and asked where she had got it from. When Rosalie explained that she had made it herself, it was suggested that she should show it to the buyer. Although surprised, this suggestion was acted upon, resulting in an order for a dozen jackets! When Rosalie was



Hatfield House on 'Living Crafts' day (left) and Cawdor Castle complete with ghosts

A popular design aimed at tourists

A cushion design

asked the price of the jackets, she thought of a figure, gulped and doubled it — she still got the order!

That first order was 18 years ago and it did not take Rosalie long to get a bit more organised. With a little help from outworkers, she designed and sold a range of jackets and waistcoats. An agent and the progression into mail order helped to expand the business even more.

PEBBLE MILL PUBLICITY

The mail order business elicited an enquiry from a researcher at Pebble Mill. Rosalie offered to pop in and deliver some samples personally and ended up with a one and a half minute 'spot' on the programme. That might not sound long, but she says it resulted in a mail bag of approximately 5,000 letters in response! This more than helped the mail order side of the business take off and Rosalie was kept very busy with spin-off projects. She participated in 'Special offers' with the newspapers as well as continuing to design and supply new ranges for commercial outlets.

A CHANGE OF DIRECTION

During this busy time, Rosalie remarried. It seemed a propitious moment to ease off the jacket business for a while, but by then Rosalie was hooked on design.

For a change she tried knitting, using the same picture patchwork approach she had used with the jackets. She worked the front of a sweater with a bus motif and before she had completed the rest of the garment, it had been commissioned to appear in a national magazine! The design sparked off more mail order — the garments were sold in kit form. However, Rosalie does use a lot of colours in her designs, albeit in small amounts and says she drove the household crazy — waiting for meals whilst she just wound off enough of up to 16 colours for the last five kits of the day! The kits were a great success and were featured as special offers in newspapers and magazines.

THE FIRST COLLECTIONS

Having made the decision to do a collection of designs, Rosalie decided to market them herself and took the enormous bag around to everyone she thought might be interested. She reckons that all agents and buyers have upstairs offices to deter all but the most determined! She received favourable comments on her garments, all tainted with a... but not quite their usual style. Finally, she found an agent who was very confident that he could sell everything — and he did. Over two to three years he got her garments sold in outlets ranging from 'The Scotch House' to 'Sax' in New York. Everything was going swimmingly until the agent left the business — about a fortnight before the 'Design in Knitwear' show — a useful showground for Rosalie's work.

FROM SHOWS TO TV — AGAIN!

Despite the rush, Rosalie decided to attend the show and market her designs herself. She found it both interesting and profitable. Amongst her customers at the show was Paulo Gucci who commissioned garments with custom-designed logos for the Gucci Saddlery shop. In fact, special commissions and custom logos form an important part of Rosalie's business. Two of the garments featured in her book originated from just such commissions — a special garment for Hatfield House's 'Living Crafts' day and another sold to visitors to Cawdor Castle (note the ghosts floating out of the windows!). The latter garment gave impact to the new advertising phrase: 'Three ghosts out of four prefer Cawdor Castle'!

The show brought more television interest and Rosalie was invited to appear on *Woolcraft*. This time she was not selling kits, but amongst the viewers were the publishers — David & Charles. They contacted her after the broadcast and her first book (our special offer) was the result.

INSPIRATIONS AND ENCOURAGEMENT

Condensing Rosalie's designing history into these few words makes it all sound very easy, but behind her success is a lot of hard work, organisation and a great talent for colour and design. Her family (children now grown up) have always been supportive — she says there wasn't a murmur when she bought them a snooker table and within weeks had completely taken it over herself as a cutting table! In fact, they're rather proud of a mum who simply made a jacket out of 'odds and ends' eighteen years ago!

She does a lot of handknitting design, but many of her designs are easily adapted for the machine and if you have an intarsia carriage, they can all be made using this (the book also gives specific machine knitting instructions).

Naive designs are favourite, their simplicity disguising the real aptitude Rosalie has for looking at ordinary things with a fresh eye — giving her a unique and distinctive style which appeals to all ages. Her current work ranges from designs developed for the tourist industry through to children's garments. I confess to having a favourite amongst the designs we've shown — the blue elephant and red spotted giraffe would definitely brighten both my appearance and mood on a 'grey day'!

Knitted accessories are another area being explored. At the moment her socks mittens and hats are handknitted in children's sizes, but she's thinking of expanding their potential. Even home furnishings are developing the Rosalie touch with cushions made to specific requirements and also sold in kit form.

As Rosalie talks, so the ideas come spilling out — I think we'll be hearing a lot more about Rosalie's knitwear in the future!

EDITOR'S LETTER

Easter already and the prospect of fine weather just around the corner means we can turn to lighter yarns (colour and weight wise) for knitting. One club was thinking well ahead, when they requested some traditional spring flower designs for this season (they suggested this in December!). Always happy to oblige, our Stitch Pattern Library brings such themes right up to date, combining them with other Fair Isles, lace and even textures — with designs for all machines.

The free supplement continues the Cut and Sew theme — we couldn't fit everything we wanted to tell you into one issue! This time we look at more garments, with the making of two very different waistcoats and a blazer jacket, plus a wide range of alternative raw edge finishes.

Ever tried making your own buttons — not the ones you cover but hand moulded ones? Some designs are not as difficult as you might think, as Sue Smith of Baboushka Buttons demonstrates. There's even a basic design that older children can try in her first article of a series entitled 'Button Art'.

Staying with children's themes, there's a novelty bag, complete with harvest mice to delight any little girl from Jane Platt and mice with an extra dimension have been used to make knitted scenes on sweaters by Sylvie Howse in 'Punchcards with a Plus'. Our book offer also has themes to delight a child (or an adult) with three-dimensional additions to picture knitting. We were so intrigued we talked to Rosalie Lane (the author), we tell her story in 'From Patchwork to Ghosts'. 'Special Occasions' concentrates on new arrivals to the family with a delightful shawl with a commemorative centre panel — something to treasure for future generations.

Pictures of a more sophisticated kind were Carole Baker's inspiration in 'Exploding the Myth' this month, where she converts oil painting to stitches!

Beginners have a little help with style this month, as Wendy Damon starts a new series called 'From Start to Finish'. Betty Abbott's Master Class concentrates on a diverse variety of neckband trims, all worked on a single bed and 'Step by Step' completes a short series on buttonholes with a style that can be used on any fabric for any button size.

Your spring wardrobe has not been neglected either — the lady's lace cardigan is flattering for all sizes and even has a manual lace chart, so can also be made on a basic machine. Slip stitch has been used in a couple of garments for completely different looks — there's a man's sweater which combines slip stitch patterning with vertical ribs and a lady's multi-coloured top designed for E6000 owners (although as all the patterning is formed by pusher arrangements, Duo owners will find they can work it as well). Texture looks wonderful with lace as shown in our tuck and lace and lace and fine lace combination for two very different spring tops. Garter carriage owners will enjoy knitting this month's tunic — it's a speed knitting project, the bulk of the garment uses stocking stitch!

For your coffee break reading, Val Slater presents a review of the latest in books and patterns; Peter Free helps a reader with transfer carriage difficulties and Penny Wright-Thompson looks at the work of a new designer. There are the all important dates in 'The Knitter's Diary' and a list of our recent lucky competition winners! Hopefully, more than enough to keep you occupied until next month!

Carol

STARTING OUT

Irene Krieger takes new European knitters through the reasons for and methods of making and measuring tension swatches

The life of a new machine knitter is not an easy one as you no doubt have found out already. What seems so simple when other people do it turns out to be booby trapped when you try it. By now you have probably tried to knit a garment of some sort and it probably came out rather a strange shape or didn't fit the way you hoped it would. Faced with this situation, fifty per cent of new knitters will be losing sleep wondering why. The other fifty per cent will not be giving it another thought because they had a good laugh and 'binned' it before anyone else could see! Somewhere between the two is probably the best course of action. It is only knitting and it is supposed to be fun so it is not worth getting into a state over, but on the other hand, if you don't take a bit of time to analyse what went wrong, you'll just make the same mistakes over and over.

WHAT WENT WRONG?

Assuming that the garment is not designed to be that size or shape, the problem is more than likely due to something going wrong between the pattern being written and the knitting of it. Don't always assume it is your fault. New knitters tend to blame themselves but though unusual, it is not unknown for patterns to have mistakes in them. This can be due to an error by the designer which was not picked up in the checking stage or the printer can have misread something or left a section out.

Having said that, most strange (or disappointing) shapes are due to following a written pattern blindly without first having knitted a tension swatch.

THE 'CONTROLLED' PIECE OF KNITTING

For those who have not come across the term before, a tension swatch is just a controlled piece of knitting. On our machines, the tension swatch is based on forty stitches by forty rows. It makes sense. If you know how big forty stitches comes out, you can very easily calculate how many stitches you need to cast on to get a piece of work fifty centimetres wide. Equally, if you know what forty rows measures, it is not difficult to work out how many rows to knit to get the length you want. The designer of the garment will have worked out the stitches and rows for you, but these are based on his or her machine, with the specific yarn and in the specific stitch. As soon as you change any of these, the tension swatch measurements may vary. If your tension swatch size is different, you will need to adjust the knitting instructions to get the same size and proportions as the original garment.

KNITTING FOR BARBIE DOLLS!

You cannot change the stitch pattern and expect to get the same size garment. Like for like (e.g. dogs instead of flowers in the same knitting technique) doesn't usually cause too many problems, but changing from jacquard to tuck will definitely end in tears. If the pattern was written for jacquard, it will be all wrong for tuck because the relationship between stitches and rows is quite different. A tension swatch of tuck stitch will be short and fat compared to the same thing in jacquard. I am making up these measurements but if you needed to knit one hundred stitches by four hundred rows in jacquard to get a square fifty centimetres by fifty centimetres, you might need only seventy stitches but have to go up to six hundred rows to achieve the same size in tuck stitch. See what I mean? If you followed a jacquard pattern with tuck stitch you would get a short, fat garment. The reverse is also true. A pattern for a tuck garment knitted in jacquard would fit a scaled up Barbie doll.

THE QUEUE FOR THE MACHINE!

Even if the same knit technique and yarn is used, unless every knitter in the land is going to camp outside the designer's door waiting their turn to use her machine, the thing that will change for sure is the machine that the garment is knitted on. It is a fact of life that the stitch size achieved varies from machine to machine. Even using exactly the same stitch size and yarn, forty stitches by forty rows on my machine is unlikely to give exactly the same size as on yours. Some machines knit up looser than others, though technically they should be about the same. I have known a difference of as much one whole number between machines.

I have not said all of that to frighten you but to emphasise just how important it is to knit a tension swatch and then to measure it accurately. A small discrepancy over forty rows multiplies up to a biggy over six hundred rows.

SIZE CAN BE IMPORTANT!

Sometimes forty stitches by forty rows will not be enough to measure accurately. I am thinking in particular of double bed tuck stitch when it is not unusual to have ten rows of tuck on one needle. Obviously, forty rows is not going to be nearly enough to get an accurate measurement. In cases like these, it is better to knit say double or triple the number of rows and then divide the measurement to get it back to the equivalent of forty rows.

Sometimes it is better to work over more stitches and just mark the forty stitches for measuring. Single bed work has a tendency to curl at the edges making it notoriously difficult to measure accurately. Be sure that you do mark forty stitches not anything less or more. If the work is in the centre of the bed, forty stitches is between needle number twenty-one on the right and twenty-one on the left. Needle number twenty on either side only has thirty-eight stitches in between!

DEVELOPING CONSISTENT HABITS!

Forty stitches and forty rows (or their equivalent) are only essential if you are going to use the form computer as these are the only measurements it can accept. If you are going to calculate the pattern out yourself, you can use whatever size you like — but personally I think it is best to get into the habit of using forty by forty. If you are following a written pattern, you must make the tension swatch the size (or equivalent) that the designer used. If the pattern says one hundred stitches by one hundred rows, you must also use one hundred by one hundred (or the equivalent) otherwise the calculations will be way out.

COUNTING WHAT IS NOT THERE!

When counting out the number of needles to set up the work, the rule is

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that you count over the number of needles they give. Empty needles are counted as if they are working. In a perverse sort of way they are — because they are forming part of the pattern by being empty. Whatever you do, do not add together the needles on the front and back beds. The needles are always counted on the front bed only which is very convenient because that is where the needle scale is. To make a forty stitch tension swatch in 1 x 1 rib, bring up twenty needles on each side of centre on the front bed — forty in all — and then return alternate needles to the non working position, then bring up the appropriate needles on the back bed. Even though there are only twenty front bed needles in work, the swatch is still made over forty needles. To give a silly example, if you only had the twentieth front bed needle on each side of centre in work and just one needle on the back bed in work, you are still working over forty needles even though only three are in work. This method of counting always applies, no matter whether you are knitting a garment or just making a tension swatch.

WHEN IS A ROW NOT A ROW?

Counting the number of rows can also be confusing because what is a row and what isn't? There are times when, as part of the stitch pattern, the lock goes across but does not knit any stitches. Does this count as a row? The answer is yes. If it trips the lock row counter, it is a row. The exception to this is when using the built in TEST program on the E6000. The electronics can allow the machine to count some rows and ignore others, but as the machine will be telling you when it thinks the forty rows are up, you don't have to let this worry you. Just be sure that you follow the console row counter when knitting. If you are using the form computer, you will be doing this automatically.

CONSISTENCY COUNTS

From the point of view of the garment, it really doesn't matter whether you count empty rows or not, provided that you work the tension swatch and garment in the same way. Say the stitch pattern had two rows that knitted followed by two passes of the lock that didn't. If you don't count the empty rows, you will need to knit up to RC 80 on the lock row counter to get the equivalent of forty rows of actual knitting (i.e. ignoring the empty passes). You will obviously get a bigger piece of knitting than if you did count them. Let's say it measured twenty centimetres which is the equivalent of four rows to the centimetre. If you only knitted to RC 40 counting the empty rows, the piece of work would only be half as long — ten centimetres which is also four rows to the centimetre. As you can see, it really doesn't make any difference which method you use as long as you do not mix and match. As it is easier to let the lock row counter do the work, follow the rule that says if it trips the lock row counter, it's a row.

CALCULATED RISKS

I think it is important to have a sense of proportion about tension swatches. Obviously, knitting a tension swatch and measuring it accurately are the only way you are going to get the finished measurements exactly right. On the other hand, you are not flying the space shuttle, so it is not a matter of life and death to get it exactly right. In a perfect world, we would all knit a tension swatch every time, but I would be lying if I said that I did. Especially these days when the fit of garments is very loose, it usually doesn't matter too much if the finished size varies by a couple of centimetres. Remember, the rest of the world buys their knitwear off the peg and they don't have a say in the finished size. If I am using the same stitch pattern and very similar yarn, I look at the diagrams that come with the pattern and if it is OK for my purposes to within a couple of centimetres, I would probably take the risk and knit without a tension swatch. On the other hand, if I am changing the stitch pattern or using a totally different yarn, a tension swatch is essential as the pattern will need to be adjusted.

FROM THEORY TO PRACTICE

Be prepared to think on your feet, as knitting is not a precise art. Theoretically, if calculated from a tension swatch, it should be possible to knit a garment the exact size you want it. Notice I said 'in theory'. Knitting stretches and drops and the tension swatch cannot take that into account. The obvious example that springs to mind is when knitting a dropped shoulder sweater in Fisherman's rib or double bed tuck stitch. As it is so simple, this is just the kind of thing that a beginner would attempt. On paper it should be exactly right but in wear, the sleeves are too long. This causes a lot of head scratching whilst trying to work out what went wrong. The answer is 'nothing went wrong'. What the knitter failed to take into account is that Fisherman's rib and double bed tuck stretches across the stitches. The body part goes over the shoulder and forms part of the sleeve length. To this you stitch the sleeve and the weight of the sleeve pulls down the part that goes over the shoulder, stretching it and adding to the overall sleeve length. If adapting a pattern that was originally written for another type of technique that doesn't have much stretch, you will probably need to take this factor into account and adapt the sleeve length accordingly.

After reading all of that, I hope you are feeling a little bit calmer about tension swatches and counting out the needles. Next month, I will be explaining how to make sense of that collection of hieroglyphics we call needle diagrams.

Until then — don't get too tense!

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THE NATIONAL KNITTING & NEEDLECRAFT EXHIBITION

SEPT. 29th - OCT. 2nd 1994

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THE SCOTTISH KNITTING & NEEDLECRAFT FAYRE

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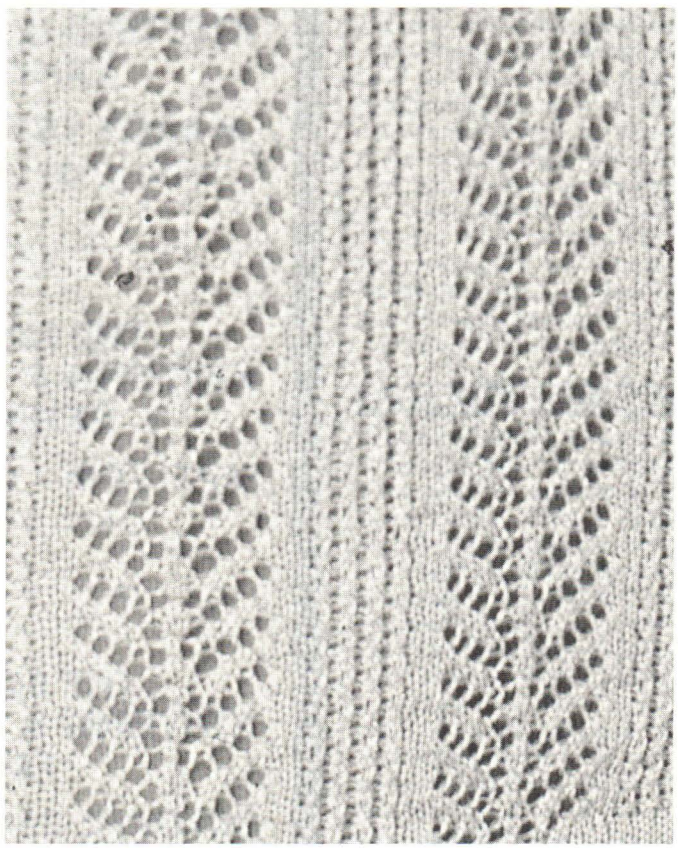
NATIONWIDE EXHIBITIONS · SEW TODAY · MACHINE KNITTING NEWS

Lady's Lace and Fine Lace Tunic

MACHINES: *These instructions are written for Brother standard gauge punchcard machines*
YARN: *Yeoman Janeiro*
FIBRE CONTENT: *50% Viscose, 25% Linen, 25% Acrylic*
COLOUR: *We used Oyster Shade 2 (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD*



SIZES
To suit bust 81[86:91:96:101]cm.
Finished measurement 92[97:102:107:112]cm.
Length 71[72:73:74:75]cm.
Sleeve seam 42[43:43:44:44]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Janeiro
1[1:2:2:2] x 500g cone in MC.

MAIN TENSION
30 sts and 48 rows to 10cm measured over patt using 2 ends together throughout (tension dial approx 4••).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

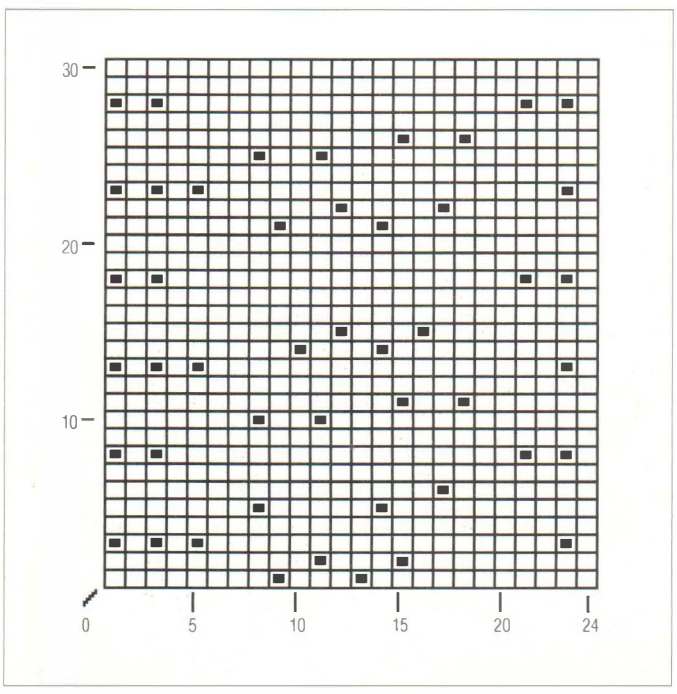
PUNCHCARD PATTERN
Punch card before starting to knit.
Pattern is Card 699 Brother Punchcard Book 3.

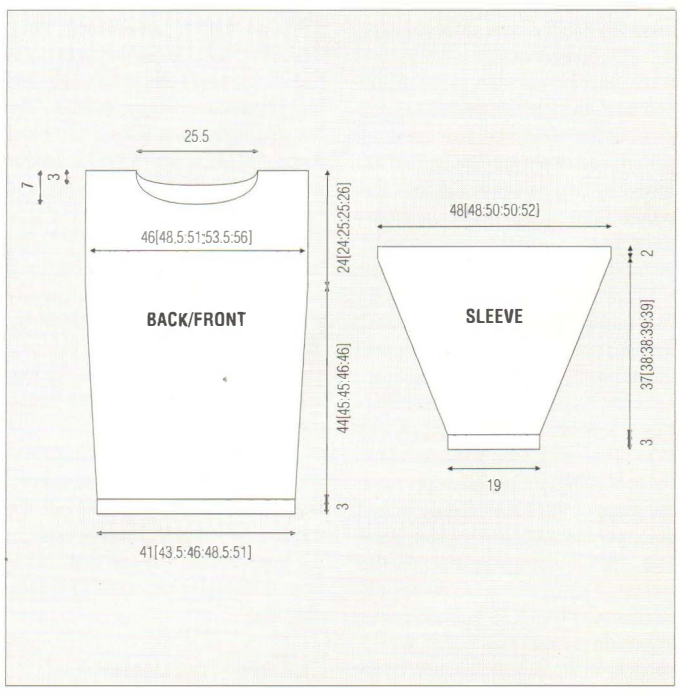
PATTERN NOTE
N = Normal lace; F = Fine Lace
Pattern Sequence:
Using lace carr N 3 passes
Using lace carr F 1 pass
Using main carr K2 rows
Using lace carr N 4 passes
Using lace carr F 2 passes
Using main carr K2 rows.
Repeat complete sequence throughout.

SPECIAL NOTE
The small stitch size is required to prevent sts dropping.
Work needs to be well weighted all along the row for the same reason.
If ribber is up it will need to be covered and the knitting hung over it.
Two ends used together throughout.
Wind off several balls and feed one end from ball and one end from cone, through tension mast and into feeder, treating as though they were the same yarn throughout.

BACK
Push 124[130:138:146:154] Ns to WP.
Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC, cast on by hand ('e' wrap) over nylon cord.
Set RC at 000. Using MC and MT, K14 rows. Using MT+1, K1 row. Using MT, K14 rows. CAR.
RC000. K2 rows. Insert punchcard and lock on first row. Start and work in lace and fine lace patt (see patt note) throughout. K until RC shows 21[19:19:22:22]. Inc 1 st at each end of next and every foll 21st[19th:19th:22nd:22nd] row 7[8:8:7:7] times in all. 138[146:154:160:168] sts. K until RC shows 212[216:216:220:220]. Place a marker at each edge. K until RC shows 314[318:322:326:330].

SHAPE NECK
Note patt row. Using a separate piece of MC, cast off 50 sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont over rem sts at R for first





side. K1 row. Cast off 2 sts at beg of next and every foll alt row 6 times in all, K1 row. Dec 1 st at neck edge on next row. Cast off rem 31[35:39:42:46] sts. Reset punchcard to noted row. CAR. Keeping patt correct from noted row, K1 row. Reset RC at 314[318:322:326:330] and work L side to correspond with R.

FRONT

Work as given for back until RC shows 294[298:302:306:310].

SHAPE NECK

Note patt row. Using a separate piece of MC, cast off 26 sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont over rem sts at R for first side. K1 row. Cast off 4 sts at beg of next row, K1 row. Cast off 3 sts at beg of next and every foll alt row 4 times in all, K1 row. Cast off 2 sts at beg of next and every foll alt row 4 times in all, K1 row. Dec 1 st at neck edge. K until RC shows 328[332:336: 340:344]. Cast off rem 31[35:39:42:46] sts. Reset punchcard to noted row. CAR. Keeping patt correct from noted row, K1 row. Reset RC at 294[298:302:306:310] and work L side to correspond with R.

SLEEVES

Push 58 Ns to WP. Work as given for back until RC shows 3[3:2:3:2]. Inc 1 st at each end of next and every foll 4th[4th:3rd:4th:3rd] row 37[33:2:44:10] times in all. K4[4:3:4:3] rows. Inc 1 st at each end of next and every foll 5th[5th:4th:5th:4th] row 6[10:44:2:39] times in all. 144[144:150:150:156] sts. K until RC shows 188[192:192:196:196]. Cast off.

NECKBAND

Join one shoulder seam.

With RB in position set machine for 1x1 rib. Push 123 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T2/2, K3 rows. Dec T by one dot on next and every foll 3rd row 4 times in all. K2 rows. Inc T by one dot on next and every foll 3rd row 4 times in all. T2/2, K3 rows. Transfer sts to MB. With right side facing, pick up sts from neck edge and hang evenly along the row. Using MT, K2 rows and WK.

TO MAKE UP

Join rem shoulder seam. Set in sleeves. Join side and sleeve seams. Finish neckband by turning in half on to right side and backstitch through last row worked in MC. Wash and spin garment. Pull gently to correct measurements and dry flat. Do not iron.

SHEILA BELLUE

PUNCHCARDS WITH A PLUS

Sylvie Howse has some delightful motif ideas for children, all worked from simple punchcards — plus a little embroidery

How do you view mice in general? Are you tempted to run away when faced with the real, scurrying kind? Or, have you been converted by Walt Disney into thinking of them as sweet little creatures? Whatever your thoughts on the subject, mice are a firm favourite with children, as well as having a lot of potential as characters on jumpers.

THAT LITTLE EXTRA

Mice, however cute, can look too flat as a knitted motif on a jumper. Nothing beats a little embroidery for introducing some texture and additional colour. Embroidery is also useful for adding extra features which would be awkward to knit as part of the fabric — and if, like me, you have last minute ideas, you can incorporate them without too much difficulty.

CHOICES

You are faced with a few choices when knitting these mice motifs. You can use them singly, or in pairs. You can be playful and knit them in candy colours on a seesaw, or you can opt for a naturalistic approach by using different colours and putting them in a field.

PLAYGROUND MICE

In this swatch, I have chosen to use two mice on a blue background. To knit this motif, punch the card and put it in the machine with the mouse facing left. Place the cams to the right of centre, and knit the mouse in pink yarn. Put the punchcard in with the mouse facing right, the cams on the left, and knit the second mouse in mint. The two mice can be the same colour if you wish. Allow about 26 rows after the welt of the jumper and 11 rows between the mice.

DECORATION

To decorate the motifs, I have used French knots in green yarn for the eyes. The snout consists of two small stitches in brown. For the whiskers, embroider a few long stitches in brown cotton. Sewing cotton is best, since knitting yarn tends to be too thick and can obscure the face. For the leg outline, back stitch a curved line in fawn.

MAKING TAILS

Take a length of yarn about four times the length of the desired tail, plus a bit more. Fold in half, put the loop end over a straight door handle and twist tightly. Fold in half and release (a bit of weight at the centre works wonders). The yarn will twist on itself. With a crochet hook pull a little bit of the tail through to the back of the fabric and fasten off with a few stitches.

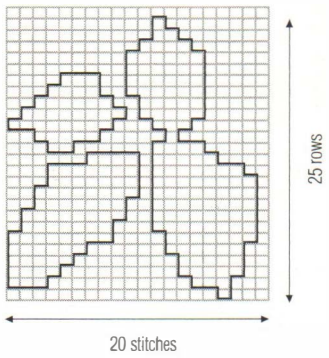
MAKING EARS

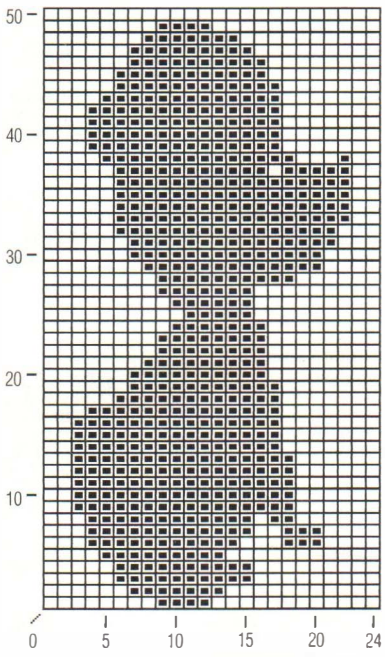
The ears are knitted separately:
RC000. Crochet cast on seven stitches. Knit one row. Increase one stitch in next two rows. Increase two stitches in the next row, one stitch in the next row. RC005. Knit three rows. Increase one stitch at the beginning of the next two rows. Knit

Playground mice

Country mouse

NETTLES CHART





straight to RC014. Decrease one stitch at each end of next four rows. Cast off. Oversew the side edges to neaten. Back the motifs with fusible nylon fabric [Iron-on lightweight Vilene could be used. **Ed**] — using brown paper between a moderate temperature iron and fabric. Sew ears on the mice: fold bottom of ears as shown on the swatches. Sew on to head from the base. Catch top of ear to fabric with two small stitches.

SEESAW

Back stitch the outline in brown, filling in with running stitches and making sure as you go along that the stitches do not pull the knitted fabric.

BALANCING THE PICTURE

I thought the top left hand section of the swatch looked empty and needed brightening up, so I added a few flying birds in white. They are made up of staggered straight stitches in a 'V' shape. I did think of adding flowers, but birds are more unisex! The jumper you knit can be varied according to the child.

COUNTRY MOUSE

This mouse has been placed in the centre. Allow more rows than on the previous swatch between welt and motif. The main colour here is fawn, with the mouse in rust for a more naturalistic treatment. The mouse is knitted with a punchcard, then decorated in the same way as the candy coloured mice, but instead of brown, the whiskers are in cream sewing thread.

NEW SURROUNDINGS

As you can see, the surroundings are different and can be treated quite imaginatively. I chose to Swiss darn the nettles, so that I could put them where I wanted and also to give them some texture. The chart can be followed for Swiss darning, but you can punch a card instead if you prefer. Outline the veins of the nettles in a darkish green sewing thread. The stem is back stitched in green yarn, and so are the grasses at the base. The other grasses are straight stitches.
The small lilac coloured flowers are French knots (I used some left over yarn).

As you can see, embroidery need not be elaborate to be effective, but it does need to form an integral part of the motif. I hope you find this motif and its details inspiring and will use it in a variety of combinations and colourways.

MATERIALS

I used Bramwell's fine 4 ply Acrylics in the following colours:
Special Mint; Dusty Pink; Warm White; 455 Green; 420 Brown; 416 Fawn; 316 Blue; 387 Rust.
If you have any difficulty in obtaining these yarns, please write to F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

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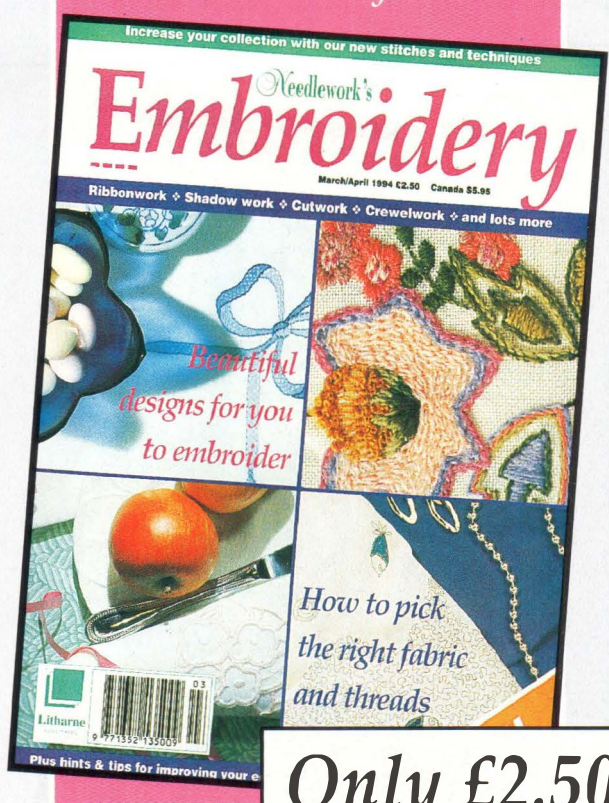
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MASTER CLASS

Betty Abbott explores a wealth of new single bed ideas for neckbands and cuffs

Whilst 1x1 and 2x2 ribbed neckbands are those that we most often team up with cuffs and welts, there are many more possibilities. This month I am going to explore some which are easy, effective and use only the single bed of the machine. If you are going to be spending some time using the main bed only and your ribber is one of the more recent models which clips on and off easily, it can be helpful to remove it to improve access to any main bed work. Leave the main bed on the angled ribber clamps, this angle makes it much easier to see the work.

A SELECTION OF OPTIONS

I use a lot of neckbands based on single bed stitches over an inside facing of stocking stitch or reversed stocking stitch. When the facing is knitted in a stable yarn which holds its shape well it allows much more freedom in choosing a contrast in yarn and stitch texture and colour for the outside.

Luxury yarns such as angora, mohair, chenille, viscose, butterfly or lamé are possibilities. Even yarns which are normally difficult and unsuitable for the main fabric of a garment can be used to good effect.

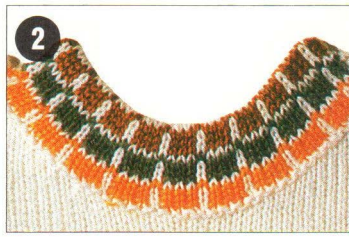
METHODS

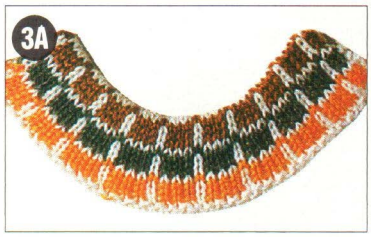
The neckband is the area of the garment which receives the most scrutiny whether being sold or worn, so it is worthwhile making sure that the neckline is as attractive and as well finished as possible.

Three methods are used:

1 If you knit body blanks and cut and sew the neck shape you will want to hide the evidence. Linking or backstitching through the open edge stitches is the best method here. Knit the neckbands separately, beginning and ending with at least 14 rows in waste yarn. Knit in runs if this is practical with a waste yarn separation.

If the neck is shaped as each body piece is knitted and you do not use a linker, a neat job is possible rehanging neck and band at the machine. This gives a crisp sharp line where the band joins the body, which I prefer, so it is important that the neck is rehung evenly.





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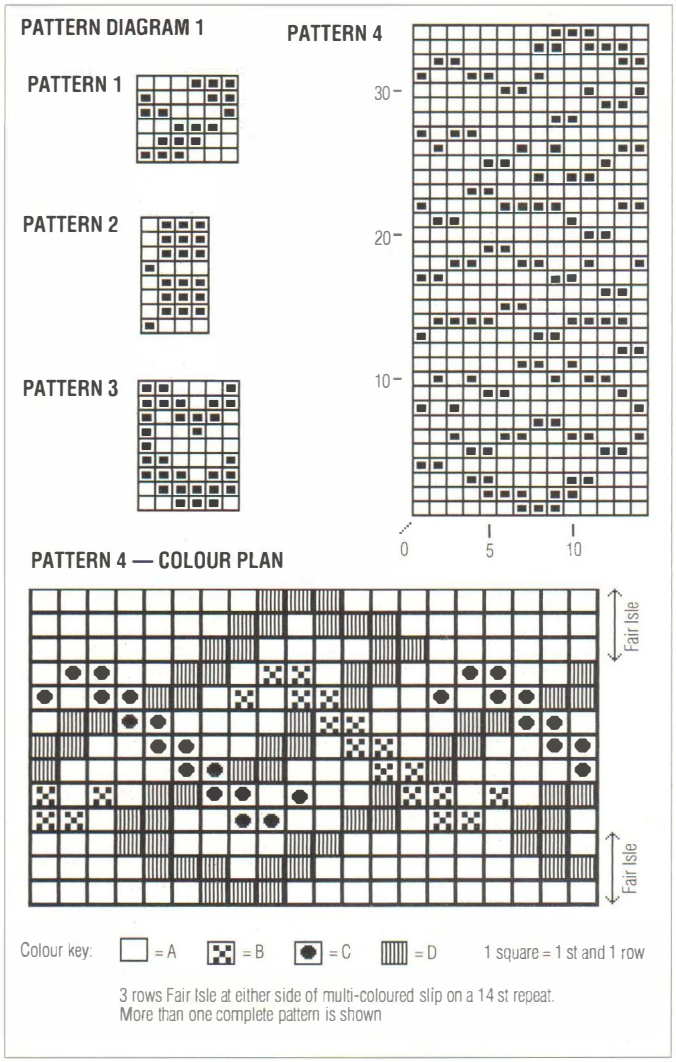

2 You may prefer to knit the band on to the neck. Bring into working position the number of needles required, with wrong side facing rehang the neck, the sides from an evenly picked up selvedge and the centre front and back from held or cast off stitches. There are two choices:

a) Knit the outside band, then the inside[1], pick up the heels of the first row to close, then knit a row to latch off or to knit off on waste yarn and hand finish.

[1]If you have read one of Linda Schuster's *Classic Lines* pattern books or attended one of her classes you will have come across her superior method for doing this.

b) Knit the inside band, then the outside, knit off on waste yarn and hand finish by backstitching through the open stitches over the pick up row, removing waste yarn as you go.

3 This method gives a crisp, sharp, line where the band joins the body. Begin neckband with several rows waste yarn, knit the neckband in whichever order you prefer and either lift off on to a garter bar (close the end with a length of clip-on plastic strip) or knit off on several rows waste yarn. Leave needles in working position. Close one shoulder of the garment. Take neckline from open shoulder round to open shoulder, mark in quarters. With right side facing hang garment neck, first hanging centre marker at '0' and remaining markers at quarter positions across selected needles. Place all picked up stitches behind latches. Rehang outer neckband with wrong side facing. Place these stitches behind the latches. Rehang the open stitches of the neckband facing, placing these stitches IN the latches. Now carefully pull over the stitches behind the latches right across the row. It is better to do this carefully a few stitches at a time. Needles forward to 'E' position to make it easy for the machine to knit. Knit one row at latching off tension. Latch off.

FINISHING

I like to press the neckband into shape before the second shoulder is closed and find that the best tool for this is a circular hand knitting needle. Thread it through the open end of the neckband, pull it into a curve and place flat on the ironing board. If appropriate to yarn, gently steam into place. Remove circular needle, close second shoulder and seam side of neckband,

TENSION SELECTION

Whatever the stitch chosen the choice of tension is going to be important to a good appearance. This will depend on a number of factors, type of yarn, stitch, whether the band is to be a neat fit or whether it is intended to stand up and out from the neck. For a neatly fitted band knit the first and last row at a normal stocking stitch tension (apart from everything else this makes it easier picking up the open stitches, whether at the machine or linker) then, according to the depth of the band, tighten every row or every second row by one dot until the yarn is knitting firmly while still retaining a good appearance. For example, if the main tension is 6 the fold rows of the neckband will probably be knitted at T4.1 or 4.2. The neckband needs to retain its shape well so a firm tension is warranted.

INCLUDING PATTERNS

When a pattern is to be included, commence it from the third row. The seaming row should be unobtrusive and hold its shape well. A second row of stocking stitch provides more stability and keeps floats from single bed jacquard/Fair Isle or single bed slip away from the seam line. So for neckband, cuff and welt, begin with two rows of stocking stitch.

According to the behaviour of the pattern you may find that the inside band needs a different tension and a different number of rows from the outside. Some knitters prefer a definite fold line but I seldom find this necessary, a picot or scallop being obvious exceptions. The aim is to end up with a band which folds flat, sits well in the neckline and has sufficient room to go over the head!

It is important to the smart appearance of the garment to ensure that any obvious pattern is centred at the centre front neck and matches at the seam. This goes for cuffs and welts too.

PLACING THE BAND EVENLY

Although I have suggested quartering the neck and band I find that many of the round necks I use actually divide quite accurately in thirds. One third fits across the back neck, one third from shoulder to centre front and the remaining third from centre front to second shoulder. If the neckband is knitted off centre e.g. a neckband of 146 stitches (144 plus one stitch at each selvedge for seaming) with the needles positioned at 48 — 0 — 98 (or 96 — 0 — 50) the pattern is automatically centred between thirds at 0. This assumes that Green 1 (first needle to right of '0') is the central needle position.

NECK OPENINGS

When a pattern with little give is chosen, such as weaving, a neck opening may be necessary. This can be lined up with an opening at centre back[2] or if a shoulder fastening is a feature it will obviously go there.

[2]When a centre back opening is being used you will find it easier to take the neckband off on waste yarn rather than a garter bar and to mark it in thirds. Close both shoulders, mark neck in thirds from centre back and pick up, hang neck and neckband and latch off in three stages from one side of centre back to side front, centre front, side front to centre back.

INTRODUCING COLOUR

The neckband/cuff is where a clever combination of colours can lift a

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standard garment into a class of its own. And it need not be any more difficult or complicated than a single bed jacquard/ Fair Isle band. Even a pattern which normally would have unacceptably long floats can be used, for the backing covers and contains them.

For my own sampler and yoked sweaters featured in earlier issues, a motif from the main pattern which allows the introduction of several colours is used, or I fall back on my favourite multi-colour plait. A small block or check is another useful theme, but be aware that although a two stitch two rows repeat gives a reasonably square result a sequence of three stitches, four rows or four stitches, five or six rows will look better when the pattern is enlarged.

A LITTLE EXTRA

It is interesting to note how much more interesting Fair Isle looks when more than two colours are included in the border. Just a glance at the single bed jacquard/Fair Isle and the KHC sections of *Stitchworld* will give plenty of ideas.

When the extra colour is incorporated over only one or two rows, rather than reprogram the pattern you may prefer to Swiss darn in the accents. *Stitchworld* pattern 44 could have the flower centres filled in a number of colours and how much more impact the elephants would have if their eyes were in a different colour and texture — e.g. viscose, lamé or even beaded. *Stitchworld* 45, 47, 50 (give the fish an eye) and many more through to 84, or how about isolating two of the flowers of *Stitchworld* 101 and giving them coloured centres. Embroidery need not be restricted to Swiss darning but can use yarns which are not machine knittable and a variety of stitches.

An alternative to single bed jacquard/Fair Isle is multi-colour slip stitch knitted in a two row sequence and *Stitchworld* 386, 388, 390-394 are possibilities.

MULTI-COLOUR TIPS

If you have had any experience of designing two row sequence jacquard, you will know that not all patterns knit as one would wish. However, so long as each colour is used in sequence and each colour is included in the completed row of fabric, three or four colour single row slip allows any pattern design to be knitted perfectly. I often use this to incorporate extra colours within a border of regular two colour Fair Isle. Not the sort of thing you might choose to use over several hundred rows of fabric but very much a possibility in a ten to fifteen row depth of neckband/cuff.

To remove any possibility of confusion draw a graph of the stitches as they will be selected, numbering it row by row and colour them in. There will be two colours filled in every row of Fair Isle, one colour in each row of slip. Draw attention to this by highlighting whenever the selection changes from one pattern technique to the other — and have it fixed on the tension mast to guide you as you knit.

THE POTENTIAL OF LACE

Lace offers many possibilities too, whether as a simple picot edge or as a basis for embroidery, threading with ribbon, tape or a luxury shiny gimp, or for beading.

The most effective patterns are often the small ones without a long transfer sequence between rows. While there are not many of these shown in *Stitchworld* a number of *Stitchworld* patterns lend themselves to having pieces extracted:

Pattern 130 Knit rows 1-28-2
Pattern 140 Knit rows 1-20
Pattern 145 Knit rows 1-44 or 1-56
Pattern 215 Knit rows 17-52 lace carriage set to N.
Pattern 220 Knit rows 33-50-17 lace carriage set to N.
Pattern 110 Knit rows 37-48-12, knitting only 2 rows after row 48.
Or reselect the pattern area:
Pattern 110 Select rows 1-44, Sts 1-8: Knit rows 37-44-12.
Pattern 110 Select rows 17-28, Sts 4-10: Knit rows 17-28, 6 petal flower.
Pattern 106 Select rows 1-10, Sts 2-7: Knit rows 1-10, 4 petal flower.
Pattern 154 Select rows 83-100, Sts 4-11: Knit rows 83-100, 8 petal flower.
Pattern 163 Select rows 1-28, Sts 9-18: Knit rows 1-28, 10 stitch arch.

PICOTS, POINTS AND SCALLOPS

Picot edges: use Pattern 103, rows 1-2 for a two stitch repeat picot and Pattern 109 Rows 1-2, Sts 1-3 for a three stitch repeat picot.

A scallop can be made in two ways:

1 By bringing to HP a regular selection of single needles, e.g. *every 6th N, carr set to HP, K6 rows, K1 row across all sts*. Repeat from * to * or

2 By using an automatic needle selection and setting both tuck buttons. Pattern 305 Select row 5-5 (4 stitch scallop) or Pattern 306, select row 1-1 (6 stitch scallop). Tuck for 6 rows, release for 2, tuck for 6 rows, release tuck buttons. This gives a well defined scallop but may need extra weight to encourage all forward stitches to knit off each row.

Using a yarn which steams well, use Pattern 306 to give an interesting point to a six stitch scallop. Tuck 6 rows, K1 row. Manually transfer the second and fourth stitch in each scallop to needle 3. All needles in WP, K1 row, tuck 6 rows, release tuck buttons. After hanging neckband, pin each point in place before setting with a good shot of steam.

WEAVING VARIATIONS

While some woven patterns are suitable it is wise to watch to see how much the fabric spreads; this will depend on the weight and type of weaving yarn as well as the pattern chosen. Some of the nicest patterns are in the old Brother 588 hard cover pattern books, four or eight stitch repeat pull up patterns which give stunning textures.

If there is the risk of weaving yarns not standing up to hard wear (slippery yarns can move and be prone to snagging) consider using the reverse side of Fair Isle with a pull up float technique as shown in *Stitchworld* 1C. Again one can design a Fair Isle fabric to give the sequence of floats required for a woven effect.

CUFFS

If these are knitted in a single bed stitch construction rather than rib it is obvious that fewer stitches will be needed. It is better to knit the sleeves using a waste yarn cast on and to pick up and rehang from open stitches, decreasing evenly across the row. I find that the rehanging sequence is usually 5 stitches over 4 needles or 4 stitches over 3 needles. Choose waste yarn of a similar thickness to main yarn and use a multiple transfer tool set to 5 or 4.

The cuffs can be knitted by two methods:

1 Separately and attached in the same way as the neckband. When the cuff fabric is to be used on the purl side this is the best option.

2 Rehung and knitted down. With purl side facing, rehang evenly to cuff width, knit outside of cuff followed by stocking stitch backing. Pick up and hang loops from first row to close. K1 row, latch off. This is another place for using the Linda Schuster method (908 Tanana Place, Costa Mesa, CA 92626, USA).

WELTS

The same reasoning applies although the rehanging sequence may be 6 stitches over 5 needles or 5 stitches over 4. Be sure that the latching off row is sufficiently loose (MT+ at least 4 whole tension numbers) so that the seam will not be strained and break. If in doubt lay the thread across the open latches and push back small groups of needles by hand.

ORIGINAL DESIGNS

Try out the following patterns, which serve as examples of some of the techniques discussed. See Pattern Diagram 1 for punchcard/mylar patterns.

Pattern 1 (Sample 1): 6 stitches x 6 rows. Plait. K12 rows, K3 rows A, K3 rows B, K3 rows C and K3 rows D.

Pattern 2 (Sample 2): 4 stitches x 8 rows. Block. K12 rows, K4 rows A, K4 rows B, K4 rows C.

Pattern 3 (Sample 3): 6 stitches x 10 rows. Curve. K9 rows.

3a) K4 rows A, K3 rows B, K2 rows C, 1 row st st MC.

3b) K4 rows A, K3 rows B, K2 rows C, 1 row st st C.

3c) K3 rows A, K3 rows B, K3 rows C.

Pattern 4 (Sample 4): 14 stitches x 34 rows. Fair Isle and slip. Knits to a 13 rows border. K rows 1 — 3 in Fair Isle A/C. Then knit 28 rows slip in the following order — B, C, A, D. Complete with 3 rows Fair Isle.

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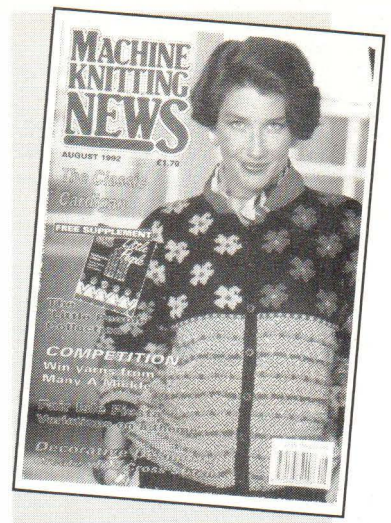

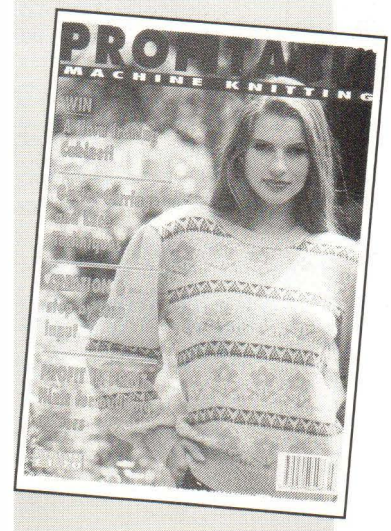

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EXPLODING THE MYTH!

Fancy knitting your own work of art? Carole Baker shows you how

If you have been following this series of articles over the past two months, you should now be familiar with the techniques of knitting intarsia. This month we are going to move on and explore how we can put all that we've learned to good use.

CREATING A WORK OF ART

If you remember, we played with some simple geometric shapes and moved them around to make different patterns. I wanted to take this idea one step further and when I saw the painting by Paul Klee called *Departure of Ships* (Picture 1) I knew I had found what I wanted.

It demonstrates the beauty of a totally simplistic approach to design. The sails are all based on triangles. The hulls of the ships are just simple curved lines. The construction of the design reminds me of that well-known geometric golfer sweater that was so popular a year or so ago. An important feature of the painting is that the ships are 'flat'. This is how Klee presents nearly all of his work, as do most of the Cubist painters. It is worth remembering when starting to do your own designs that objects are dimensional — they have shape and form. Even a leaf laid flat is not really flat — it has slight indentations where the veins run through. A holly leaf for instance, has a high gloss and catches the light. It is difficult to capture this impression of dimension when we are creating our own intarsia designs so it is worth starting with an image which is intended to be 'flat'. This way you won't be disappointed at your first efforts.

Time has prevented me from taking more than just a small portion of the painting to knit a sample (see Sample 1). I have not copied Klee's work exactly but have over-simplified the shape of the sails.

Perhaps you might want to have a go and see how you can interpret the painting in your own way. Send us a photo and we will try to include the best in future issues.

THE SEARCH FOR INSPIRATION

Inspiration is all around us everyday. The mistake we tend to make is to look at something and then try to make an exact copy.

Pictures 2 and 3 are photographs of

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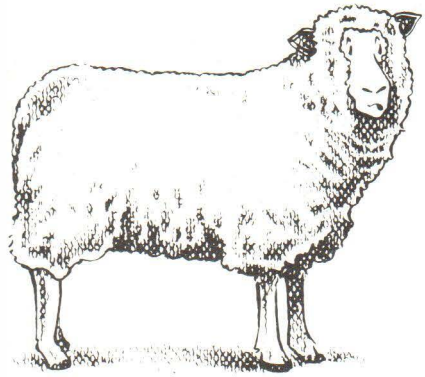

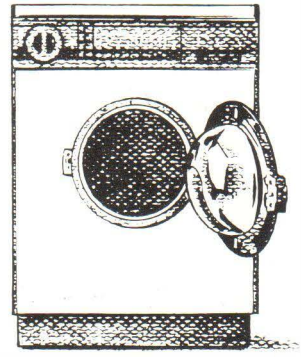

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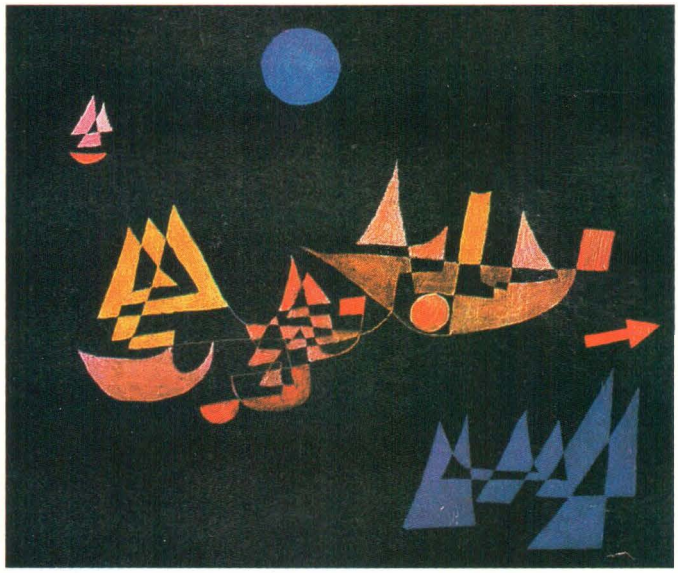
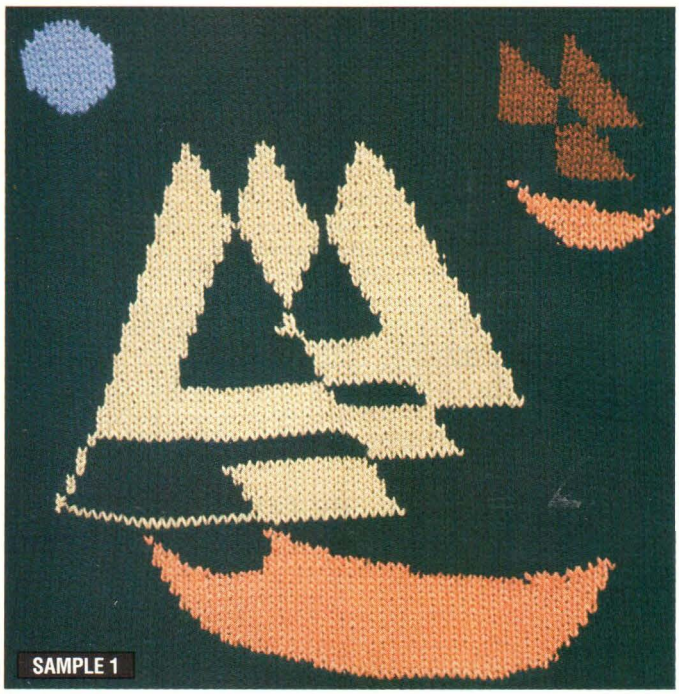


PICTURE 1 — *Departure of Ships* by Paul Klee, 1927



the tiles in my bathroom. When I first saw the tiles I fell in love with them, I think primarily because of their simplicity and subtle use of colour. Whenever I looked at them I always thought that one day I would use them for a design and writing this article has given me the incentive to do just that.

I took a sheet of tracing paper, taped it to the wall and then traced the design. I needed to take a little care as the tiles are embossed and the pencil tended to slip off line. I sketched in the seedlings around the edges even though I did not intend to knit them. I then took a piece of graph paper, a piece of carbon paper and my drawing. I needed to reverse the drawing as I wanted the flowers to slope the same way as in the original tile. I then re-traced through the carbon onto the graph paper, but only the parts of the design that I wanted to knit. I then blocked out the design using a different coloured pen. Sample 2 shows the knitting after it comes off the machine. As you can see it looks flat, with no dimension, and not very life-like. I could have charted into the design the white highlights on the petals and the shading on the leaves. I could also have knitted in all those delicate seedlings around the edges of the design, but the whole purpose of 'exploding the myth' is to prove to you that intarsia can be kept simple and still be effective.

FINISHING TOUCHES

The design has been finished off using Jones Tones fabric paints, glitter paints, glitter dust, pearl beads and sequins. I have used silver glitter paint and a fine nozzle to paint in the stems of the seedlings. The small oval pearl beads give a lifelike appearance. This effect would not have been achieved if they had been knitted in as part of the design. The white paint which has been dusted with glitter on the petals brings the flowers to life. The sequins at the base of the petals again help to create a sense of dimension. The finished result can be seen in the garment.

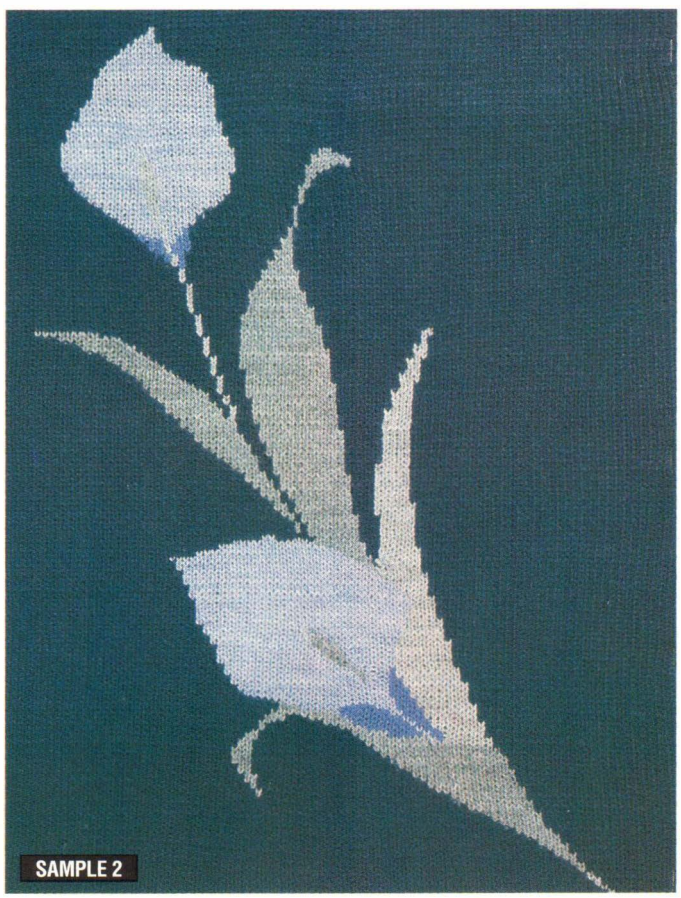
THINKING CANVAS

Think of your piece of background intarsia as an artist's canvas on which you can add detail, texture and 'life'. Some oil paintings have the paint applied so thickly that it casts small shadows when caught by the light. There are many materials and methods you can use to add interest to your knitting, such as embroidery, fabric appliqué, paints, beads, sequins, etc., or any combination of these.

STARTING POINTS

You will find a wealth of inspiration for unusual designs in a tile shop and you can normally borrow samples to take home with you. Inspiration really is all around us but it sometimes takes a little practice before we can see it. It is very very important to remember not to try to achieve an exact copy of what you see. Adapt and improvise, you might be surprised to find that your own interpretation is an improvement on the original!

I hope I have been able to pass on to you some of the pleasure I derive from



intarsia knitting. I enjoy the sense of freedom it offers and the scope it presents for working with many colours and ideas. Above all I hope that the 'Myth' has now been well and truly 'Exploded'.

My thanks to F. W. Bramwell & Co. Ltd. for supplying the yarns and paints used in the various garments and samples accompanying these articles.

For more information on how to obtain the pattern and the kit for the beaded sweater and other intarsia designs please send s.a.e. to Carole Baker, 28 Smarts Heath Road, Mayford, Woking, Surrey, GU22 0NP.

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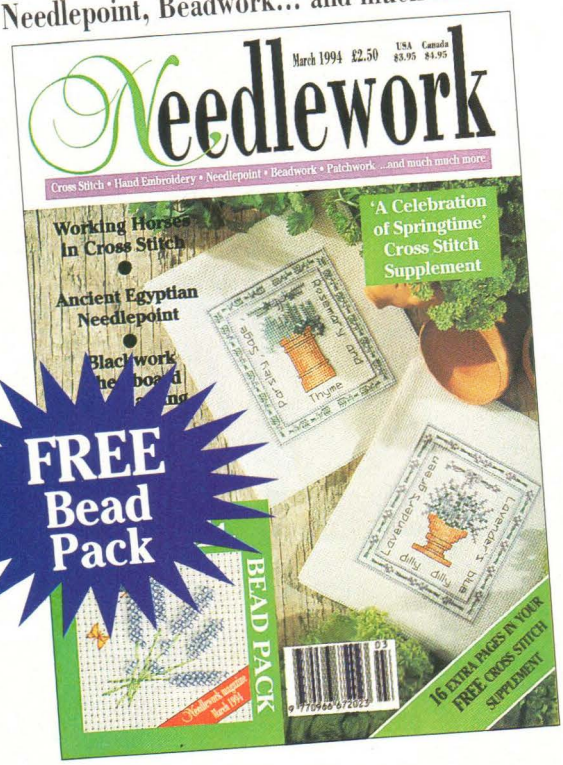
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Man's Slip and Rib Sweater

Illustrated on page 21

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with ribber*
YARN: *Worth Knitting 3/14s Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Sienna Shade 77 (MC)*
STOCKISTS: *This yarn is available via mail order from Worth Knitting, Silvercrest House, Wesley Road, Armley, West Yorks LS12 1UH*

SIZES
To suit chest 96[101:106:111:116:121]cm.
Finished measurement 109[114:123:129:134:139]cm.
Length 67.5[67.5:70:70:71:71]cm.
Sleeve seam 51.5[52.5:53:53:54.5:54.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Worth Knitting 3/14s Cotton
2 x 500g cones in MC.

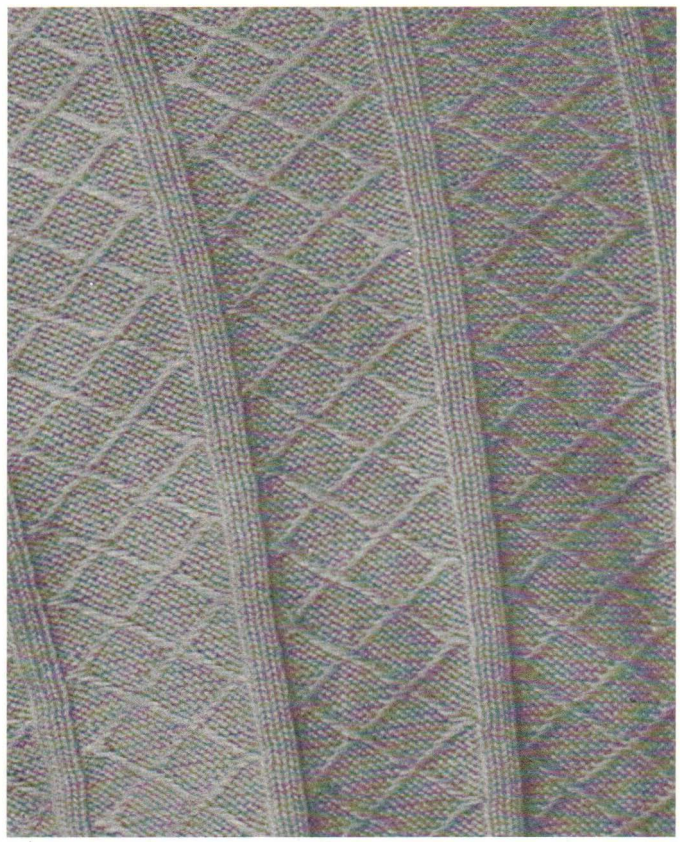
MAIN TENSION
34 sts and 51 rows to 10cm measured over slip and rib pattern, using 2 ends of yarn together throughout AND after washing, drying and steam pressing (tension dial approx 7/5=MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card *negatively* (i.e. punch white area on pattern diagram and leave black ones unpunched) before starting to knit.

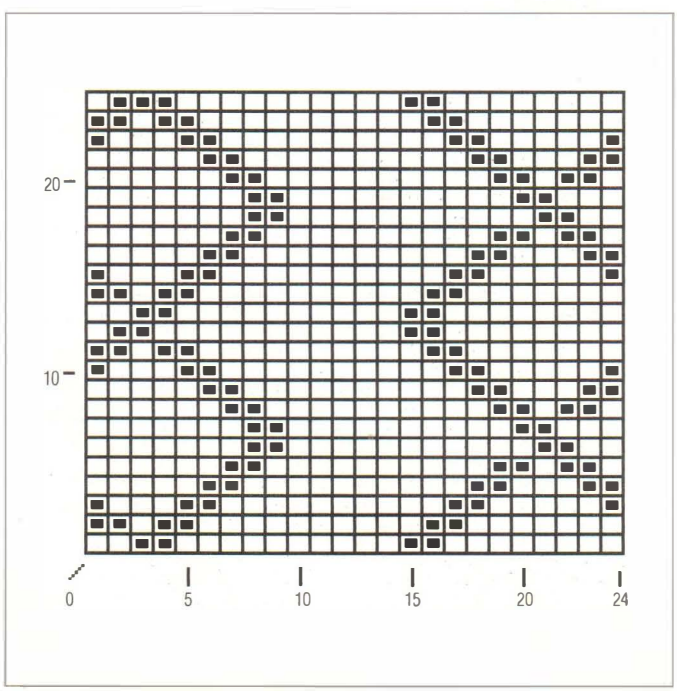
ELECTRONIC PATTERN
Mark mylar sheet/program patt as shown before starting to knit. Use negative button to knit the pattern.



PATTERN NOTE
Pattern is worked in slipstitch. MB carr set to slip/part/empty, RB carr knits throughout.
Once welt complete, transfer all sts to MB, as shown in Diagram 1.
Size 101cm only: When transferring to rib arrangement for slip rib pattern, leave RB Ns 98-96 at L and 95-97 at R in NWP, with corresponding MB Ns in WP.
All sizes: Patt setting on Sleeves: when sleeve has been increased to 75 sts at R and 76 sts at L of centre '0', sts 71-73 at R and 74-72 at L can be transferred to RB. Move empty MB Ns to NWP and hang wire loop edge weights.

SPECIAL NOTE
Sizes 96cm and 101cm do not need a side panel, so have a normal side seam. The remaining sizes have a side panel. Neckline shape worked using cut and sew — see neckline template (and March and April supplements).
Yarn used two stranded throughout. Thread one end from each cone through the same tension mast and treat as though they were the one yarn throughout.
Fully fashioned inc on sleeves worked thus: Bring to WP 1 empty N at each side; bring back to WP 2 edge Ns with sts on. Transfer edge st to adjacent N, transfer heel of adjacent st to empty N. Bring all three Ns to UWP.

BACK AND FRONT
Work two pieces alike
With RB in position set machine for 1x1 rib. Push 186[194:164:174:182:190] Ns on MB and corresponding Ns on RB to WP. CAR. Using MC, cast on and K3



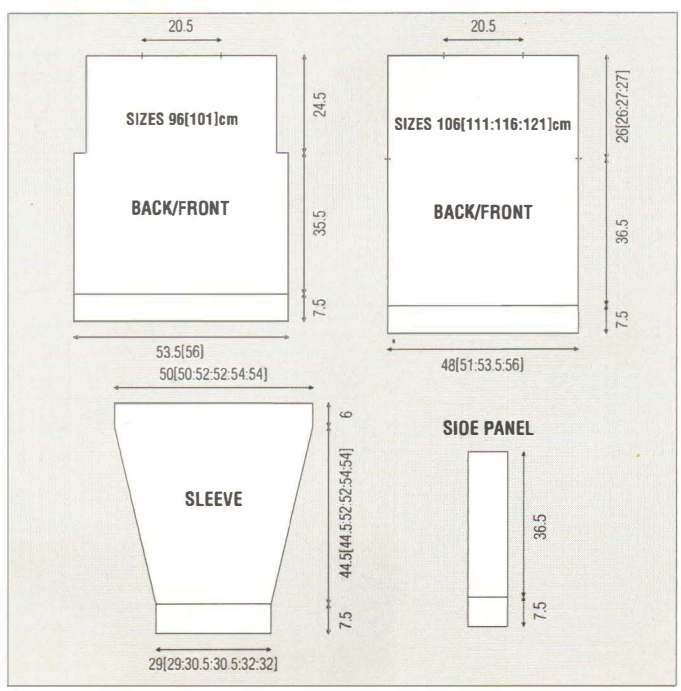
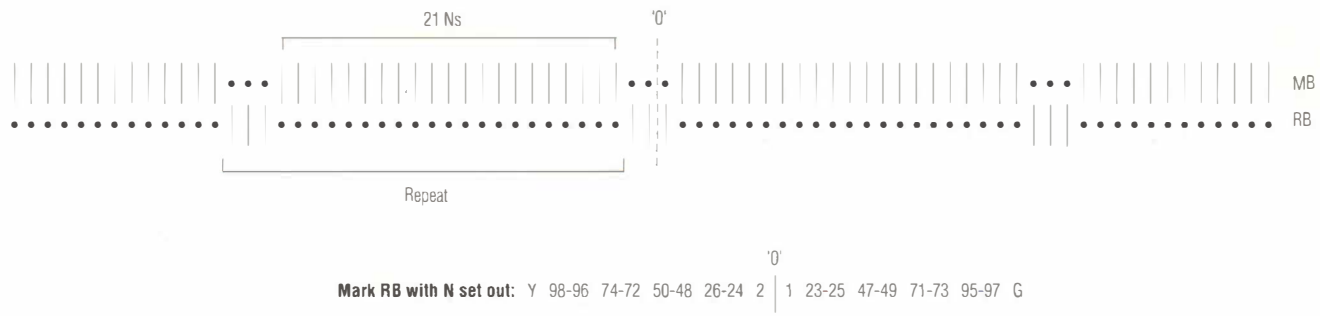


DIAGRAM 1



tubular rows. Using MT-5/MT-3, K38 rows*. Transfer sts to MB for patt (see patt note and Diagram 1).

**Insert punchcard and lock/program patt for first row. Using MT, set carr to select/memorise for patt and K1 row. RC000. Release card and work in patt throughout. K until RC shows 182[182:186:186:186:186].

Sizes 96[101]cm only: Cast off 20 sts at beg of next 2 rows. 146[154] sts.

Sizes 106[111:116:121]cm only: Place a marker at each edge.

All sizes: K until RC shows 308[308:318:318:323:323].

SHAPE SHOULDERS

Set MB carr for st st. Transfer all sts to MB. Set carr for HP. Push 109[113:118:123:127:131] Ns at opposite side to carr to HP. WK over rem 37[41:46:51:55:59] sts.

Move carr to opposite side of bed and push 37[41:46:51:55:59] Ns nearest carr to UWP and WK.

Cast off rem 72 (neck) sts behind sinker posts.

SIDE PANEL

Required for sizes 106[111:116:121]cm only.

With RB in position set machine for 1x1 rib. Push 35 Ns at L and 11 Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back and front to *. Transfer sts to MB, except RB Ns 26-24 at L of centre '0' and L2-R1 at centre. Work as given for back and front from **, *but* only K until RC shows 186. Transfer sts to MB and cast off behind sinker posts.

SLEEVES

With RB in position set machine for 1x1 rib. Push 98[98:104:104:110:110] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back and front until RC shows 6 (in patt). Keeping patt setting correct after inc (see pattern note), inc 1 st ff at each edge (see special note) of next and every foll 6th row 24[24:24:24:16:16] times in all. K6 rows. Inc 1 st ff at each end of next and every foll 7th row 12[12:13:13:21:21] times in all. 170[170:178:178:184:184] sts. RC shows 228[228:235:235:243:243]. Place a marker at each edge. K until RC shows 259[259:267:267:275:275]. WK.

SHAPE NECK

Join one shoulder seam by replacing sts on to machine with right sides together. Pull second row of sts through first row and cast off behind sinker posts. This will be the R shoulder of garment. Using template, mark front neck with chalk. Tack around chalk line. Machine with small zig-zag or overlocker just below marked line. Cut along marked line.

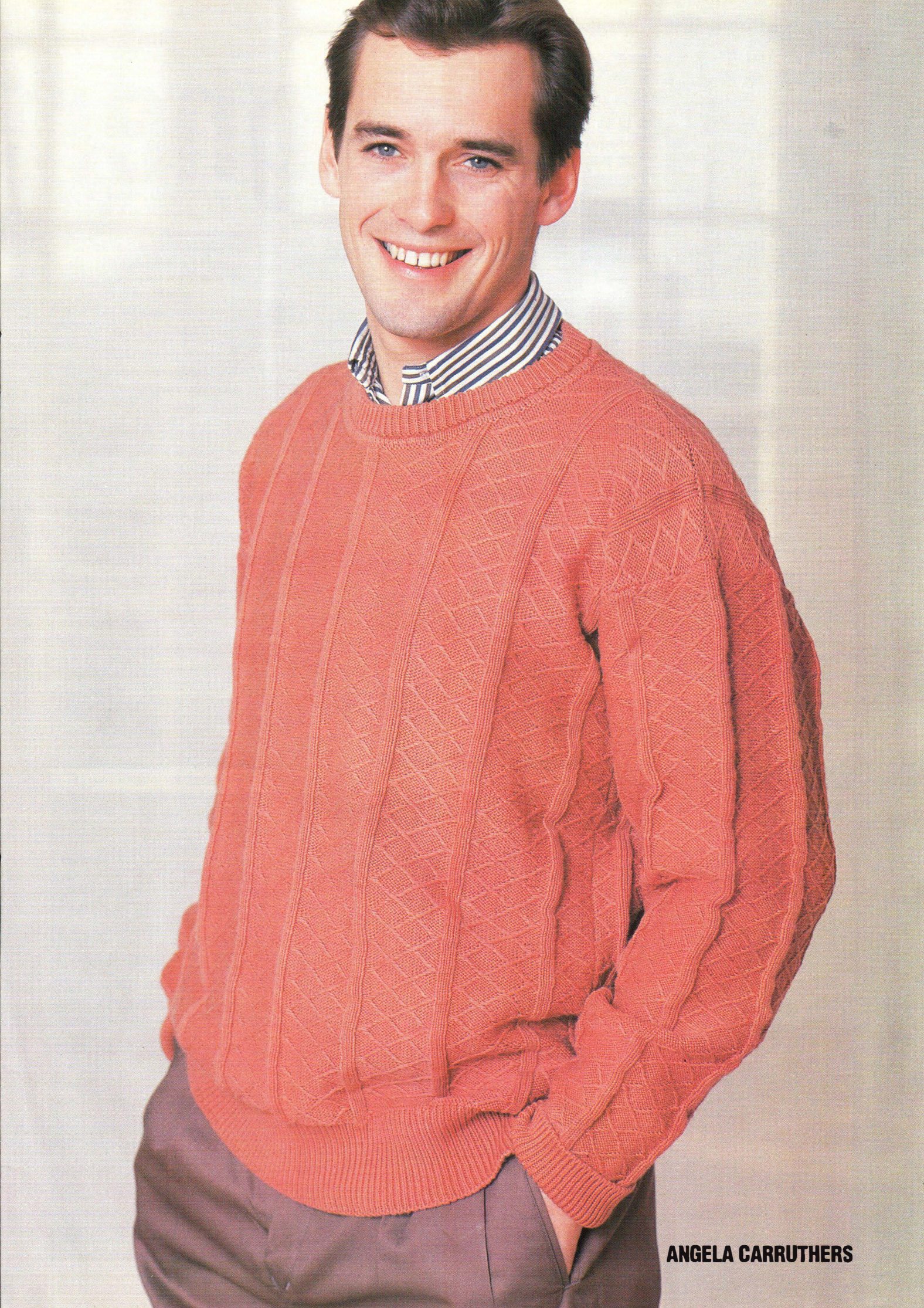
NECKBAND

With RB in position set machine for 1x1 rib. Push 160 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-3, K24 rows. Transfer sts to MB. Pick up first row of sts worked in MC. Using MT, K1 row.

With right side of work facing, pick up evenly all around neckline. Bring all Ns to HP, close latches and K1 row. Using MT+••, K1 row. Using MT+1•, K1 row. Using MT+2, K1 row and WK.

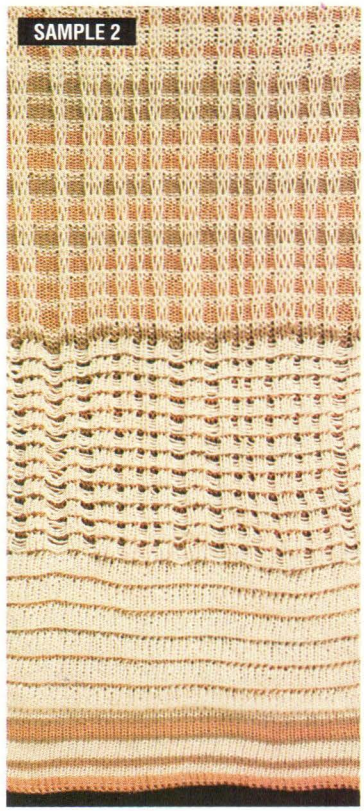
TO MAKE UP

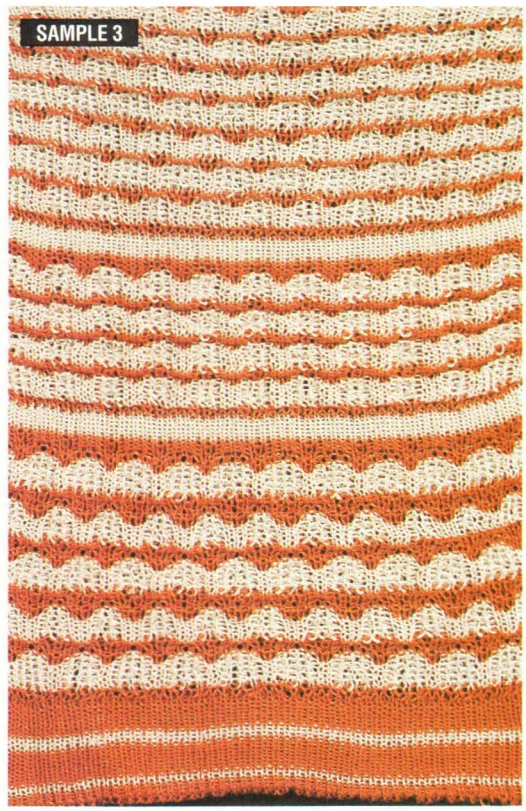
Join rem shoulder seam. Sew neckband on to right side by backstitching through last row worked in MC. Push 170[170:178:178:184:184] Ns to WP. Right side facing, pick up armhole edge and hang evenly on to Ns. Wrong side facing, pick up top of sleeve and hang evenly on to same Ns between markers. Using MC and MT, K1 row. Cast off. Join side seams, inserting underarm panel on larger sizes. Join sleeve seams. Wash and spin garment. Block to correct measurements and leave to dry. Press on wrong side if required.

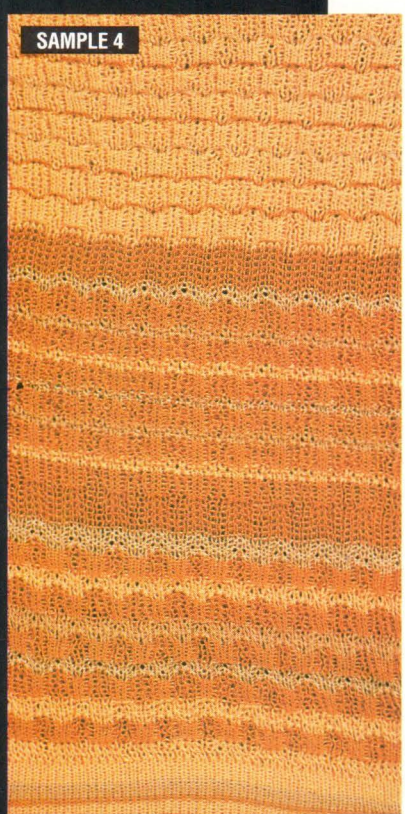

ANGELA CARRUTHERS

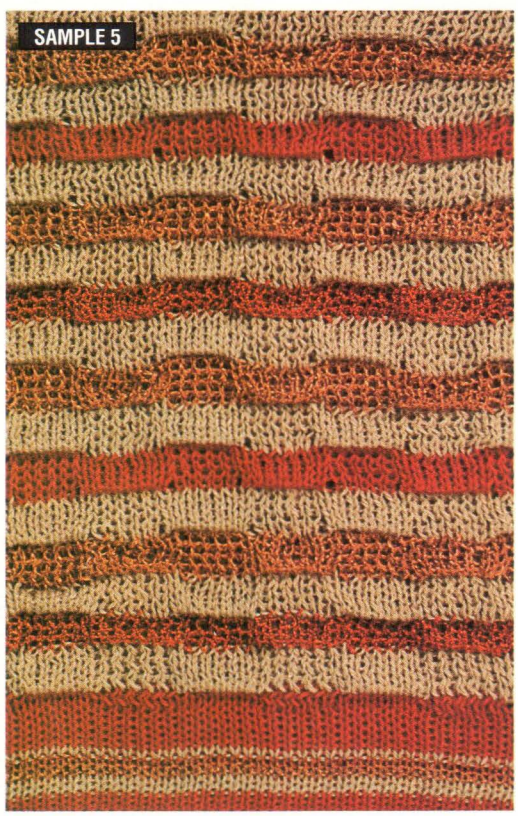
Ruth Lee 'slips' texture into double bed fabrics

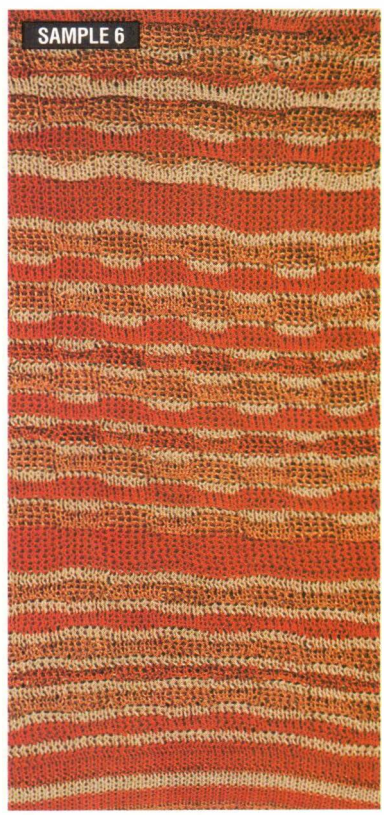
THE Designer LOOK



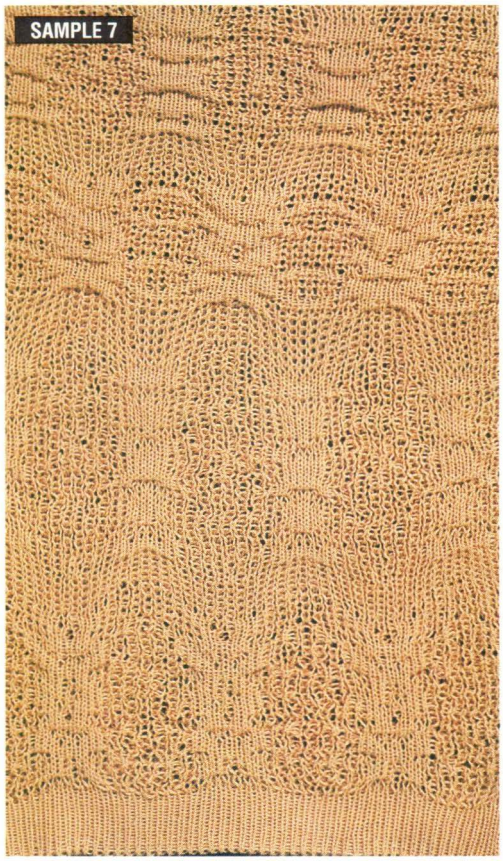


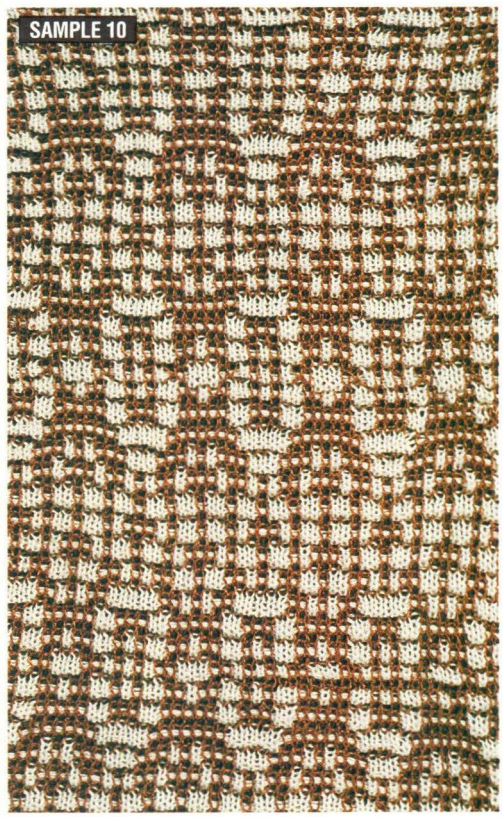






FORM AND TEXTURE





At the end of last month's article on textured knitting, I touched briefly on the subject of double bed slip stitch patterns, giving instructions for a simple non-selective pin tuck design. Using this example as a starting point, Samples 1 and 2 illustrate how variations to the basic pin tuck pattern can be achieved by, for example, altering the height of the ridge (more or less rows), increasing or decreasing the number of rows between each ridge, and experimenting with alternative needle arrangements.

Later on in this article, manual and automatic selective double bed slip-stitch patterns are sampled on both the E6000 and the Brother 830/KR850 24 stitch repeat system. Reference is made to the advantages of working on a true V-bed machine, such as the Passap/Pfaff and some of the limitations you may encounter with this type of double bed work when using a combined main bed machine with detachable ribber.

However, once such limitations are understood, surprisingly complex and exciting structures can be knitted on the latter, including multi-coloured double bed ripple stitch jacquard using a 24 stitch punchcard designed for single bed knitting (see Samples 10 — 12).

CHOICE OF YARN

For this type of work, the ideal yarn is fine and smooth, such as 2 ply soft cotton, 2/10s mercerised cotton, viscose mixes (such as Janeiro from Yeoman Yarns with fibre content 50% Viscose, 25% Linen, 25% Acrylic) and 2 ply wool and wool mixtures.

It is particularly important to test knit unfamiliar yarns in a range of tensions. Too loose a tension can be the cause of dropped stitches in double bed work. If the tension is too tight, the carriages will jam, resulting in half knitted stitches, and even if the fabric knits it will be board-like and unwearable. Similar results will occur if the yarn is too thick for a given tension.

Remember that textures created through a build-up of rows will add bulk to a garment. The thicker the yarn and the denser the texture, the heavier the final piece. Think of all the extra yarn required to knit each individual pin tuck when compared with a smooth, flat surface in, for example, full needle rib.

Once you have collected various yarns of a suitable weight and texture, experiment by combining fibres with contrasting surface qualities, such as a shining viscose rayon against a rough matt cotton. Or mix mercerised cottons with plain soft cottons in the same piece. The lady's top featured on page 28 of this issue illustrates just such a combination as do Samples 10 — 12.

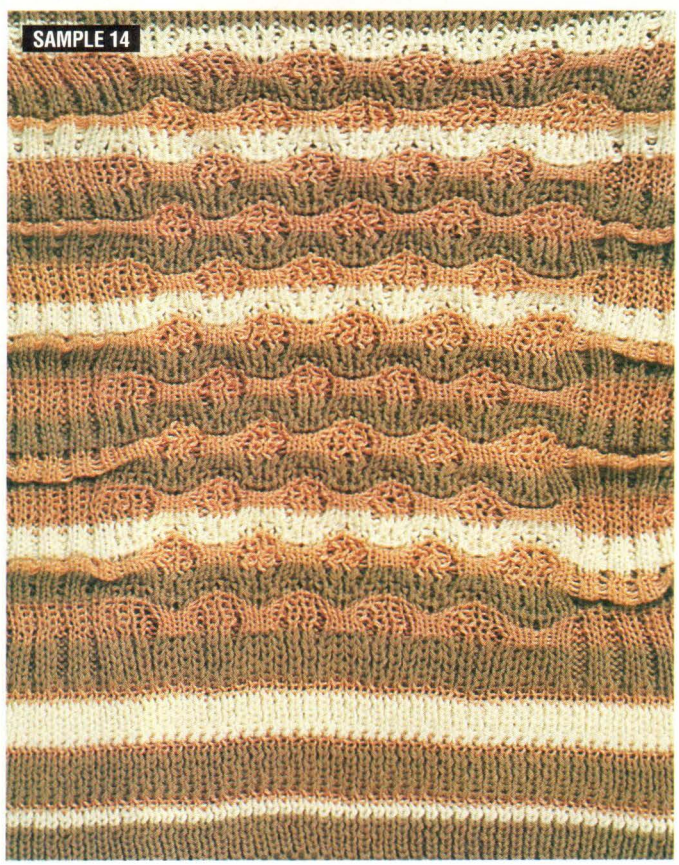
PIN TUCK VARIATIONS

Sample 1: This example is knitted in a combination of 2 ply plain and mercerised cottons on the E6000. It could, however, be knitted just as successfully on a standard double bed machine (see note below regarding limitations).

INSTRUCTIONS

SAMPLE 1

1 Thread the machine up with 4 colours. In this example I have used the following:
Col A: 2 ply plain soft cotton — Mushroom.



Col B: As Col A, but shade Ecru.
Col C: 2/10s mercerised cotton — Sunset.
Col D: As Col C, but shade Coral.

2 Cast on for a full needle rib, and knit approximately 30 rows tubular T5/5, black strippers.

3 Section A: Arrange back bed pushers as in Diagram 1A (lower working position). Black strippers, SS 6/6 N/N K2 rows (plain knit on Japanese machines) in A or B, alternated with 2 (4, 6, 8, 10, 12, 10, 8, 6, 4) rows on BX/N in C or D. The back bed needles slip, front bed needles knit.

Note: It is generally easier to knit the pin tucks on the main bed and slip the stitches on the ribber bed on Brother/Silver machines.

[**Ed's note:** Toyota ribbers are closer to a true 'V' than other Japanese machines and may be used in a similar fashion to Passap/Pfaff.]

Section B: Rearrange the front bed needles as shown in Diagram 1B. Lock setting and knitting sequence as for Section A. Slip sections in A or B, knit rows in C or D.

Section C: Alternate 4 rows N/N with 6 rows BX/N.

SAMPLE 2

Instructions for E6000 on manual.

In this example, the needles in NWP are on the back bed for main stitch patterns, and the lock setting reversed for the pin tuck section. Yarns and colours as for Sample 1.

Section A: Pin tucks on a full needle rib setting. Black strippers, SS 6/6. K2 rows N/N. K 8 rows N/CX. All the front bed stitches are slipped, back bed stitches knit.

Section B: Rearrange the needles in WP and NWP on the back bed as shown in Diagram 2. The right side of the swatch mirrors the left-hand side, and is divided by a centrally placed group of three needles in WP — a 28 stitch repeat sequence. SS 6/6, N/CX, K6 rows B. Locks N/N K2 rows A, C or D.

Section C: Needle setting as Section B, but with back bed pushers in lower working position under each N in WP. Black strippers. SS 6/6 N/N K2 rows colour B. Locks BX/N K6 rows colour A, C or D.

Note that the final section of this example has a tendency to roll on the long edges, unlike the pin tuck section, which lies flat. This is because there are more needles working on one bed than the other, bringing the stitch structure closer in character to single bed stocking stitch. This should be taken into account if this particular type of stitch design is used in a garment.

Knitting note: If you experience difficulty in knitting off end stitches on the Japanese machines, either use a single bed claw weight under this section, or alternatively, if your machine has a side weight hanger, use this in conjunction with the small ribber weights to give tension to the edge stitches, or use the end pressure plates (supplied with most Brother ribbers).

You may also encounter some difficulty if the tension is too tight. Although this type of stitch structure is essentially a double bed technique, most of the rows are knitted on one bed. This means that a near single bed tension is generally the most appropriate.

If you are knitting on a main machine with ribbing attachment, and one which uses a comb and weight system, then there are limitations to the number of rows that can be knitted off successfully on either the front bed or back bed alone. Unlike machines such as the Passap/Pfaff, which use interchangeable presser feet (black strippers for single bed work, orange for double bed) to aid the knitting process, and on which both front and back beds can be used independently, machines with removable ribbers and linked carriages are not properly equipped or designed to work as two single bed carriages.

In practical terms, this means that difficulties do occur with the latter in double bed work of this nature, specifically when trying to knit a large number of rows continuously on one bed only. In my new book on double bed knitting (*Double Bed Machine Knitting*, published by Batsford) Chapter 1 compares and contrasts the merits of a true V-bed machine (Passap, Pfaff, Singer) with machines having detachable ribbers. Whichever machine you own, it is most important that you understand its limitations and advantages, and use its capabilities to the full.

The main swatches in this article explore the potential of selective double bed slip stitch patterns, using either the manual pusher patterns on Passap/Pfaff, or the automatic patterning methods of the 24 stitch repeat punchcard and the electronic pattern centre on the E6000.

SELECTIVE DOUBLE BED SLIP STITCH PATTERNS (MANUAL)

More sophisticated double bed slip stitch patterns than those shown in the first two samples can be achieved by knitting or slipping selected groups of needles on the main bed over several rows. In this type of patterning, the second bed of needles is organised to mesh with the main bed of needles, or to knit independently from the background, forming pockets in the knitting. This happens in the sections in which selected needles are slipped on the main bed, while equivalent stitches on the second bed of needles are knitted.

In Samples 3 and 4 the pushers and needles on the back bed are manually selected to either knit or slip, while needles on the front bed continue to knit throughout, using lock setting BX/N combined with the back lock arrow keys (refer to March issue — single bed pusher patterns, for working method).

In order to produce a substantially ridged surface, the same group of needles can be slipped on the back bed for several rows, before a new needle selection takes place. Remember, however, that this will result in a column of vertical floats from the slipped stitches. The practicalities must always be considered in garment design.

FORM AND TEXTURE

DIAGRAM 1

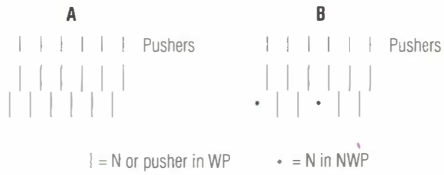


DIAGRAM 2

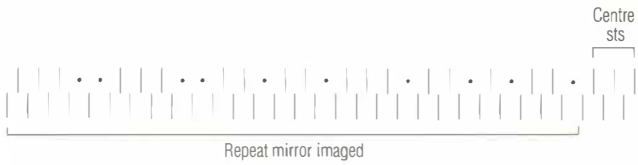


DIAGRAM 3

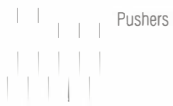


DIAGRAM 4

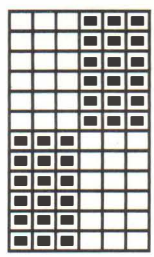


DIAGRAM 5

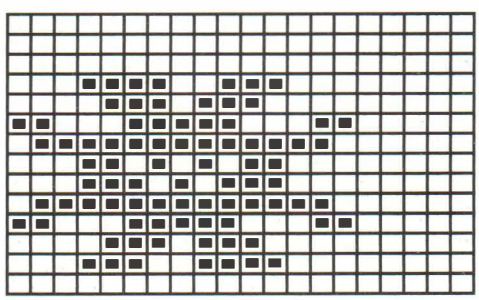
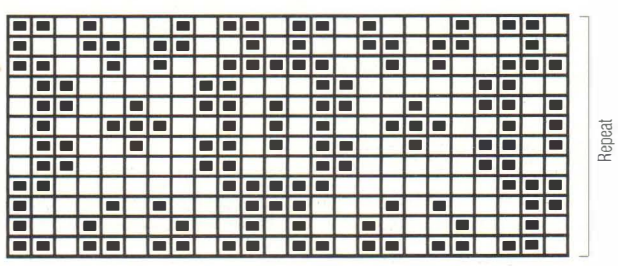


DIAGRAM 6



Variations to your pattern might include using the arrow keys on the back lock to reverse the positioning of the pushers (slip stitches become knit stitches, and vice versa), or varying the number of rows before making changes to the direction of the arrow keys.

Remember that the arrow keys can be left in line if you want the pusher selection to remain unchanged. In addition to the arrow keys, select and arrange new pusher sequences at regular intervals throughout a swatch.

Manual manoeuvres of the patterning system allow you to try out an assortment of ideas before finalising the design. Once perfected, the finished pattern can be fed into the computer's memory, and reproduced automatically.

Samples 3 and 4 illustrate a small selection of possible patterns, using the manual method on the E6000.

SAMPLE 3

Knitted in 2 ply mercerised cotton (Sunset) and Janeiro (Cream).

1 Cast on for a full needle rib. Knit a tubular hem at SS 4/4. N/N K2 rows.
2 Arrange pushers as shown in Diagram 3.
3 Using A, BX/N, K6 rows. Using B, BX←/N, K6 rows. Repeat this 12 row sequence as required.
4 Using A, BX/N K6 rows. Using B, BX←/N, K4 rows. Repeat this 10 row sequence as required.
5 Using A, BX/N K6 rows. Using B, BX←/N, K2 rows. Repeat this 8 row sequence as required.

SAMPLE 4

Worked as in the previous swatch, but reversing the arrow key setting to BX→, using four contrasting colours and fibre types.

Colour A: 2 ply soft cotton — Salmon.
Colour B: 2/10s mercerised cotton — Coral.
Colour C: As B shade Sunset.
Colour D: As A shade Cinnamon.

Similar results can be obtained on the Brother machine, using a simple chequerboard pattern designed for a 24 stitch repeat system (see Diagram 4).

SAMPLE 5

1 Thread up colours A to D. I used the following:
Colour A: Plain 2 ply cotton — Mushroom.
Colour B: Rust 2 ply cotton.
Colour C: Rust viscose (oddment).
Colour D: Janeiro — Sienna.
2 Insert punchcard and lock on first row. Arrange Ns for full needle rib.
3 Knit a tubular hem, varying the tensions from T3/3 to T5/5. CAL.
4 Set both carriages to plain knit. K1 row. Set carriage to select/memorise for patt and K1 row. Release punchcard.
5 Set main carriage to slip in both directions (slip/part/empty). The ribber is set to knit throughout. T5/5.
6 K6 rows A, K6 rows in either B, C or D. Rep these 12 rows as required.

FORM AND TEXTURE

SAMPLE 6

MIDDLE SECTION: Punchcard, yarns and tensions as previous swatch. Set the machine to knit 4 rows slip setting (as before) in colour B, C or D and 2 rows A. Card rotating throughout.

Note: the first section of this swatch was a mistake, in that I locked the card on the wrong row while initially selecting needles. The colour changes do not, therefore, coincide with each new needle selection, and a different pattern is produced from the one intended. However, this could be the basis for further experimentation with this pattern card. The final section of this swatch shows a more random selection of colours.

Samples 5 and 6 could be suitable 'Brother' (or any standard gauge make) substitutes for the E6000 pattern in the lady's top (see page 28). You would, of course, need to rework a tension square and perhaps rework some of the stitches and rows to attain correct measurements.

AUTOMATIC STITCH PATTERNS

SELECTIVE SLIP STITCH PATTERNS E6000

Samples 7 — 9 show some of the potential of selective slip stitch patterns. A single pattern graph can be interpreted in many different ways on this machine. Unfortunately, space does not permit an in-depth look at all these possibilities. In the instruction manual, knitting techniques are numbered 250 — 255 inclusive. These can be combined either with embedded patterns or with stitch patterns entered into the machine via the card reader. The knitting techniques are summarised as follows:

KNITTING TECHNIQUE 250

For each row of squares, two rows are knitted on the front bed. The pin tuck is formed where there are black squares in the stitch pattern, i.e. where the pushers on the front bed are in the lower position the stitches slip on the front bed, but corresponding needles knit on the back bed. Where pushers are in UWP on the front bed, the stitches knit and mesh with the corresponding stitches on the back bed, to form sections of full needle rib. The pusher selections changed every two rows.

KNITTING TECHNIQUE 251

Here, the respective roles of the black and white squares on the graph are reversed. The machine is now programmed to read the white squares as slip stitches and the black squares as knit stitches.

KNITTING TECHNIQUES 252/253

For each row of squares, one row is knitted on the front bed, followed by one row in which all needles on the back bed knit, and all needles on the front bed slip, otherwise the details are as for knitting techniques 250/251.

KNITTING TECHNIQUE 254

This introduces needle selection on both front and back beds. The pushers on the back bed are used in conjunction with the arrow keys and the FX setting (fisherman's rib). In this instance, alternate needles are set to knit and tuck in one direction only (R to L), and all needles are set to knit on the return journey (L to R). The needles on the front bed are selected as in Techniques 250/251.

The pin tuck is formed where there are black squares in the stitch pattern. The fisherman's rib gives a spotted effect to the pin tucks. The stitch pattern is not as compact as in Techniques 252 and 253.

The following swatches were all knitted in a range of 2 ply yarns. In some cases the stitch patterns have been magnified to enlarge the number of rows and stitches in each unit. Assorted knitting techniques have been used. Most of the samples shown were knitted at SS 5/5.

SAMPLE 7

Knitted in 2 ply Brittany cotton shade Peach.

1 Knit a tubular hem at SS4••/4••, black strippers.
2 Program the machine for Technique 250 and use stitch pattern from Diagram 5.
3 SS 5/5, black strippers, locks N/LX, K6 rows full needle rib at T4/4.
4 As 3 but Technique 251.
5 As 3 but technique 252.
6 As 3 but Technique 253.

Knit several rows full needle rib and cast off.

SAMPLE 8

This sample develops Sample 7, the clarity of the stitch pattern and the over all tension being the most successful version of the initial experiments.

1 Make a tubular hem as for Sample 7.
2 Use colour A as last sample and col B Apricot Janeiro.
3 K80 rows, as at 5 in the last swatch, exchanging colours every 2 rows, SS 4••/4••. Claw weights can be attached to the bottom edge of the knitting to assist the knitting process.
4 Reprogram the machine, pattern from Diagram 5, double width, height as shown. Knitting Technique 252, K40 rows B.
5 Reprogram the machine, pattern as before but double height (width as diagram). K40 rows in A and B.

SAMPLE 9

This shows the same pattern as Diagram 5, knitted in Techniques 254 and 255 in a combination of 2 ply Brittany cotton shade Peach, Janeiro in Apricot, 2 ply soft cotton in Salmon and 2/10s mercerised cotton in Coral.

RIPPLE JACQUARD

The final group of swatches combines two colour jacquard patterned knitting with raised texture. Samples 10—12 were knitted on the Brother KH 830/KR850 machine and use a standard 24 stitch single bed Fair Isle design in conjunction with the KH/KR slip settings. The pattern is shown knitted in various combinations of 2 ply yarn and colour. See Diagram 6 for stitch pattern.

WORKING METHOD FOR SAMPLES 10 — 12

1 Cast on for full needle rib and knit several rows at T2/2 using A. CAR.

2 Insert punchcard and lock on first row. Set carr to select/memorise for patt, T3••/3•• and K1 row.

Note: carriage left set to select/memorise throughout, irrespective of the stitch setting.

3 Using B, set both carriages to slip in both directions and K4 rows (card remains locked on first row), CAL.

Here the needles which are selected forward (holes in the card) are the only needles which knit on these 4 rows. The remaining needles in WP on the main bed slip and all the needles on the front bed slip.

4 Change to A, set both carriages to plain knit, K1 row. Release punchcard and K1 row. The card rotates one position, and at the same time a new needle selection is made. Lock the punchcard on row 2.

5 Repeat steps 3 and 4 as required.

Further experiments can be tried, increasing the number of colours used in either foreground or background.

LUSH, LUXURY FABRICS

Sample 13 is knitted automatically on the E6000. Ripple stitch jacquards can be produced using knitting Techniques 192-194 (inclusive). In each case the machine is programmed to knit 2 rows background colour on lock setting N/LX, followed by 4, 6 or 8 rows of motif colour on lock setting BX/LX. Selected stitches either knit or slip for the given amount of rows, and in so doing, form a ridge or ripple in the pattern. This technique is ideal for producing rich, lush fabrics for luxury garments.

Sample 13 was worked using Diagram 5's stitch pattern — double height, width as drawn, Technique 193 and SS 5/5.

Sample 14 is a variation on the lady's top stitch pattern and includes panels of 2 x 1 ribbing.

Next month we move on to tuck patterns, lightweight fabrics for summer garments including mesh fabrics with a crochet look.

YARN DETAILS

A selection of 2 ply and 4 ply cottons and Janeiro are available from Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 OUD.

A wide selection of 2 ply soft and mercerised cottons is available from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF.

THE MACHINE KNITTER'S DIARY

SHOWS, OPEN DAYS AND EVENINGS

HOLIDAYS

Textile Tour to Scotland
Dates: 7-13 April
The tour starts in Glasgow and includes visits to:
Paisley Museum; William Adam Hunting Lodge and Gardens; viewing work by Hannah Frew Patterson and on to a patchwork shop; Hunterian Art Gallery; Embroidery Guild exhibition 'The Riches of Stitches' at the Collins Gallery; private viewing of an embroidery exhibition by the One, Six, Seven Group; Cardross Church; Blair House; The Royal Bank of Scotland (to view embroideries); Tartan Museum; Burrell Museum.
A wide variety of lectures are included, from various embroiderers and patchwork artists
Note: The closure date will already have passed by the time this magazine is published but there may still be the odd place available, so if you are interested, telephone as soon as possible
Further details: Euro Heritage Tours, 3 Stewart, Tadworth, Surrey KT20 5TU Tel. 0737 370417

COURSES, CLASSES AND WORKSHOPS

Cheltenham
Venue: W.I. Hall, 333 Prestbury Road, Prestbury, Cheltenham, Glos
Date: 23rd May
Highlights: A talk and demonstration by Iris Bishop at Bishop's Cleeve Machine Knitting Club
Further details: Contact Joyce Beck Tel. 0242 678915

Missenden Abbey, Bucks
Venue: Missenden Abbey
Dates: 15th-17th April
Course: Cut and Sew Techniques — Tutor Pam Turbett. Learn the techniques to make beautiful clothes from your own knitted fabric, using scissors, paper patterns and your sewing machine.
Further details/booking: Contact Missenden Abbey Tel. 0494 890298

Sale, Cheshire
Venue: South Trafford College, Business and Management Centre, Sale, Cheshire
Dates/Time: 10am-4pm; dates in May and June to be confirmed
Topic: Hands on Experience of DesignaKnit
Price: £25.00 per day
Further details: Betty Croke Tel. 061 973 0162

CLUBS

Wembley
Venue: Park Lane Methodist Church Hall, Park Lane, Wembley
News: New Organiser Mrs Kathleen Venting
Day/Time: 2nd Monday of each month 7.30-9.30pm
Further details: Contact Kathleen Tel. 081 203 7860

Sale Moor, Cheshire
Venue: Trinity Church Hall, Trinity Road, Sale Moor, Cheshire
Highlights: Thriving membership of 40, varied abilities and a demonstration at each meeting. Accessories and equipment for hire through the Club. Participate in a Fashion show and Craft fair each year (for charity)
Days/Time: First and third Thursday of each month 1.30-3.30pm
Further details: Betty Croke Tel. 061 973 0162

NEW CLUB
Acocks Green, Birmingham
Ms E. Edmead is considering starting a club with a friend in this area. Anyone interested in joining/participating can telephone 021-628 1695 or 021-476 1812 for further details.

GUILDS AND ASSOCIATIONS

Scottish Machine Knitters' Association
This is a non-profit-making organisation, with the principle aim of promoting the craft of Machine Knitting. They work towards this aim by means of exhibitions, workshops, publications and lectures etc. Membership (£8.00 per annum which includes a bimonthly newsletter) entitles the knitter to attend those events which are organised by the Association.
The organisation committee includes Area representatives who liaise with knitters in their area and arrange a variety of events in accordance with members' wishes. For this purpose Scotland is divided into the following areas: Aberdeen; Dundee and District; Edinburgh and District; North Clyde/Helensburgh; North Clyde/Bishopsbriggs; Glasgow and District; Highland/Oban; Inverness/Moray; Borders; South West/Ayr/Dumfries.
The newsletter contains reports and advance information about classes, workshops and events, plus short technique articles and competitions.
The organisation seems to be a lively one and would certainly keep you abreast of the machine knitting activities in Scotland!
Further details: Myra Kerr, 3 Pine Grove, Ladybank, Fife KY7 NL Tel. 0337 830037.

WINNING REVIEW

With the lovely prizes we offered last year and are offering this year, we hope you feel ready to try your luck. Here are a few of our recent winners:

October 1993 The prize of a KH260 punchcard machine went to Mrs G. E. Green of Orpington with these answers:
1. Knitting Machine
2. Punchcard
3. Classic Patterns
4. Chunky Yarn
5. Pattern Cards
6. Heavy Duty Needles.

November 1993 Three winners of Yeoman Yarns here:
First Prize (£150 worth) Ms A. Sinar of Coventry.
Second Prize (£75 worth) Mrs G. Marchant, Pudsey, Leeds.
Third Prize (£50 worth) Mr W. Kerney of Malvern.
Their correct answers were:
Chenille; Silk; Linen; Lurex; Acrylic; Cotton; Mohair; Viscose; Poodle; Wool; Crepe; Nylon; Angora; Lycra.

December 1993 Three happy readers won their selection of Jones Tones products from F. W. Bramwell:
First Prize (£150 worth) Mrs A. Howard of Plymouth.
Second Prize (£100 worth) Ms L. Berriman of Hull.
Third Prize (£50 worth) Mrs M. H. Ritchie of Filey, N. Yorks.
The correct answers were:
Gold; Silver; Pink; Blue; Aqua; Purple; Lavender; Red; Yellow; Orange; Bronze; Green; Black; Scarlet; Peach; Burgundy; Crimson; Violet.

Don't forget — if you don't enter, you can't win!

NOTE: There is a way in which you could become a more modest winner — we will pay £10.00 for every reader's letter published. So send us your hints, tips and anecdotes — we're always happy to hear from you.

Lady's Slip Top for E6000 machines

MACHINES: *These instructions are written for Passap/Pfaff E6000 machines*
YARN: *Many A Mickle 2 ply Plain Soft Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Mushroom (A), Sunset (B), Coral (C) and Ecru (D)*
STOCKISTS: *This yam is available via mail order from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 96[104:114]cm.
Length 71[72:73]cm.
Sleeve seam 47[49:51]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle 2 ply soft Cotton
1 x 350g cone in A.
1 x 200gcone in B.
1 x 150g cone in each of C and D.

MAIN TENSIONS
All swatches measured after washing and drying flat.
Double Bed Slip Pattern: 29 sts and 57 rows to 10cm (SS approx 5/5).
Tubular Hem: 32 sts and 124 rows (62 rounds) to 10cm (SS approx 5/5).
Stocking Stitch: 30 sts and 44 rows to 10cm (SS approx 6).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Main slip stitch pattern: Arrange pushers as shown in Diagram 1.
Orange strippers.
*BX/N. Using C, K6 rows.
BX←/N. Using A, K6 rows.
BX/N. Using B, K6 rows.
BX←-/N. Using A, K6 rows.
BX/N. Using B, K6 rows.
BX←-/N. Using D, K6 rows*.
Repeat from * to * throughout.

SPECIAL NOTE
The plain soft cotton shrinks slightly on the first wash. Tensions given are those after washing, drying flat and then measuring. You will also find that the finished sweater will drop slightly in wear.
FNR = full needle rib.

BACK
TUBULAR HEM
Handle down. Black strippers. Set machine for FNR, push 138[152:164] Ns on FB and corresponding Ns on BB to WP. Lock setting N/N, T4/4 and using B, K1 row. Lock setting CX/CX, SS 4/4 K3 rows B. Using C SS 4/4, K2 rows. Using D SS 5/5 K2 rows. Using A SS 5/5 K40 rows. Set locks N/N K2 rows.
RC000. Orange strippers. Start and work main slip stitch patt (see patt note) throughout. K until RC shows 216[222:228].

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. K until RC shows 312[318:324]. Locks N/N, using A, K2 rows.

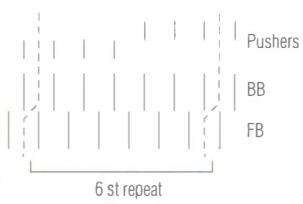
YOKE
RC000. Transfer all sts to FB. Locks -/N, black strippers, SS 6, using A K until RC shows 46[50:54].

SHAPE SHOULDERS
Divide sts for neckline and L and R shoulders as follows:
Shoulders 41[47:52] sts each; Neck 43[46:48] sts.
RC000. Set locks -/LX (short row knitting). At the opposite end to the locks move 7[8:9] pushers into NWP (behind the blocking rail) on next 10 rows. Move 6[7:7] pushers into NWP on next 2 rows. RC 12, locks at R. Locks -/N, K1 row across all sts.
WK L and R shoulder sts and neck sts on to separate pieces of WY.

FRONT
Work as given for back until RC shows 16[20:24] after start of yoke.

SHAPE NECK
Divide sts for front neck shaping. Shoulders 46[52:57] sts each; Neck 33[36:38] sts. Using WY, set locks -/LX, pushers up on neck sts, pushers down behind blocking rail on L and R shoulder sts, K several rows on neck sts only and strip off.
Pushers up on sts at R. Using A, SS 6 locks -/LX. Dec 1 st at neck edge using double eyed transfer tool on next and every foll alt row 5 times in all. 41[47:52] sts. K until RC shows 46[50:54].

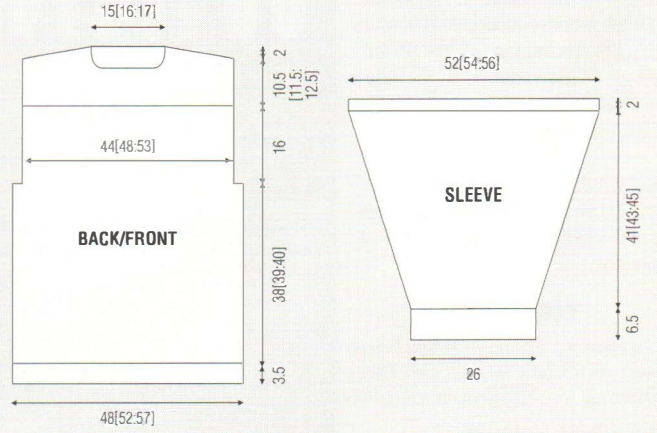
DIAGRAM 1



Note: extra st for seam line on BB at right and FB at left

BX / N K6 rows C

BX← / N K6 rows C



SHAPE SHOULDER
Work as given for back (reading alt for every row) and WK.
Reset RC at 16[20:24]. Work L side to correspond with R.

SLEEVES
TUBULAR HEM
Handle down. Black strippers. Set machine for FNR. Push 74 Ns on FB and corresponding Ns on BB to WP. Locks N/N SS 4/4 using B, K1 row. CX/CX using B, K3 rows. Using C, K2 rows. SS 5/5 using D, K2 rows. Using A K68 rows. N/N using A, K2 rows.
RC000. Start and work main slip stitch patt (see patt note) throughout. Inc 1 st at each end of next and every foll 6th row 37[40:43] times in all. 148[154:160] sts. K until RC shows 234[246:258]. N/N using A, K2 rows. Transfer sts to FB. Black strippers. SS6 using A, K10 rows and WK.

FRONT NECKBAND
Arrange Ns for FNR. Push 23[26:28] Ns on BB and corresponding Ns on FB to WP — both end sts should be on BB. N/N SS 3/3 using B, K1 row. CX/CX SS 4/4 K3 rows. Using C, K2 rows. Using D, K2 rows. SS 5/5, using A, K2 rows. Inc 1 st at each end. **CX/CX SS 5/5, using A, K4 rows. Inc 1 st at each end**. Repeat from ** to ** 4 times in all. 33[36:38] sts. SS 6/6 K2 rows. Dec 1 st at R on BB. Transfer sts to BB. Locks N/GX SS 6, K1 row. Break off yarn, empty row, set locks GX/GX WK.

LEFT SIDE, CENTRE BACK AND RIGHT SIDE NECKBAND
Work as given for front neckband over 81[88:96] sts.

TO MAKE UP
Wash all pieces and dry flat. Block to correct measurements. Gently press, taking care not to flatten the textured stitch patterns. Join one shoulder seam. With right side facing, replace centre front neckband and centre front sts on to BB of machine. Remove WY. Manually draw one stitch through the other, and cast off. Repeat the operation for side/centre back neckbands. You will need to do this in two stages. Left front and half centre back sts. Right front and half centre back sts. Join second shoulder seam. With right sides facing, replace sleeve sts on to BB. Hook up loops from the armhole edge of the back and front on to the corresponding Ns. Remove waste yarn. Join side and sleeve seams using mattress stitch. Carefully join mitred edges on front neckband. Gently steam the seams on the wrong side.

RUTH LEE

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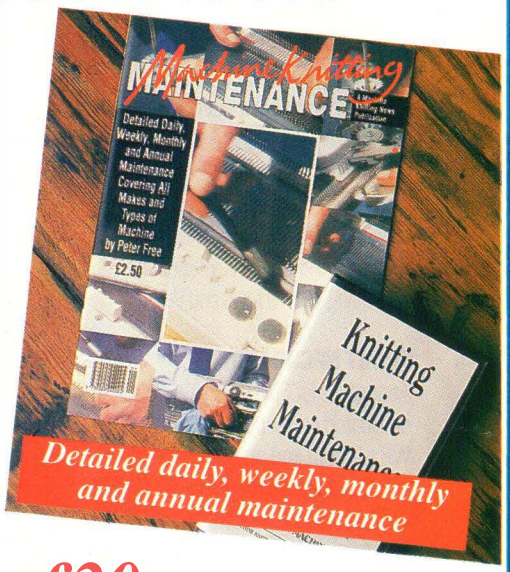
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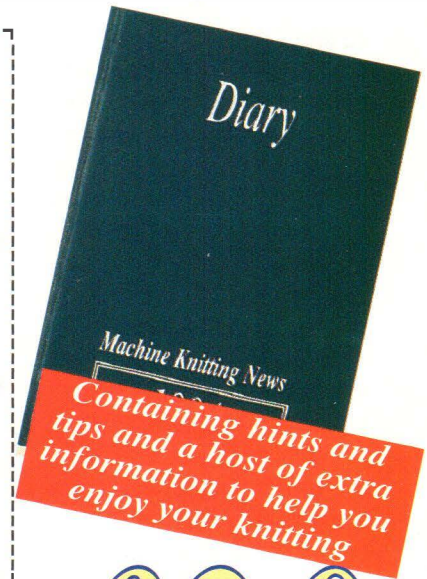

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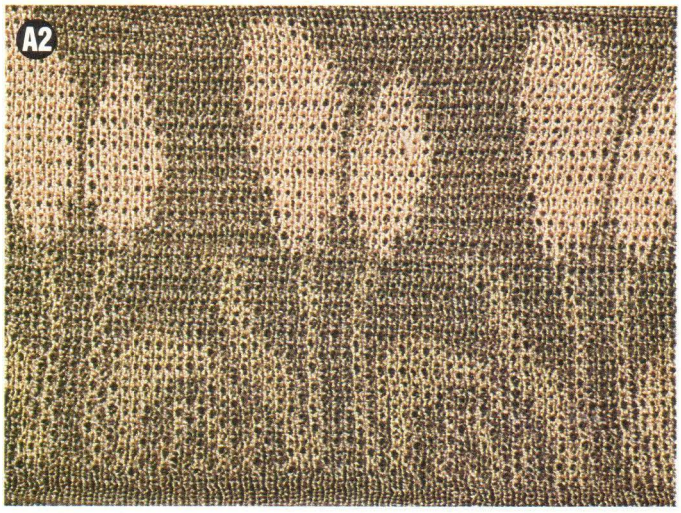


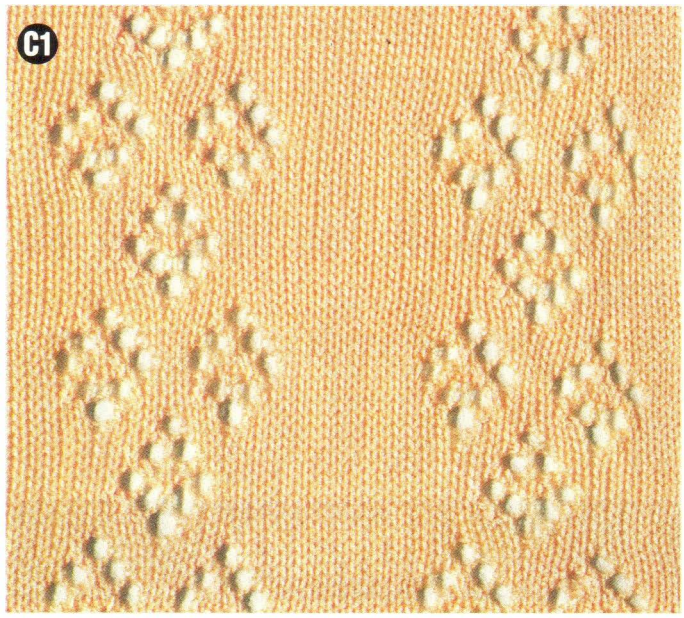
Stitch Pattern Library

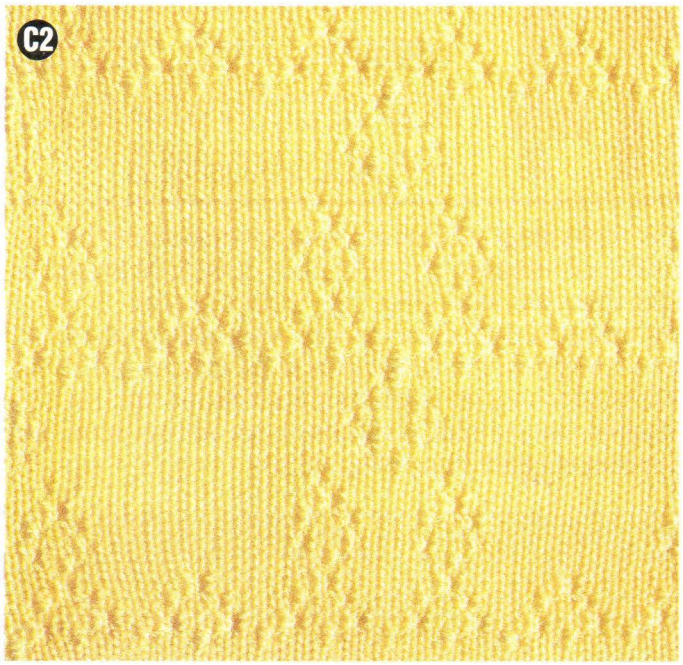
14

BUILD UP YOUR STITCH LIBRARY — PULL OUT AND KEEP SECTION WITH IDEAS FOR **ALL** MACHINES

This month's design collection was a request from several members of a knitting club, who asked for some 'traditional' spring florals amongst the stitch library. Well, we are always happy to oblige if we can!

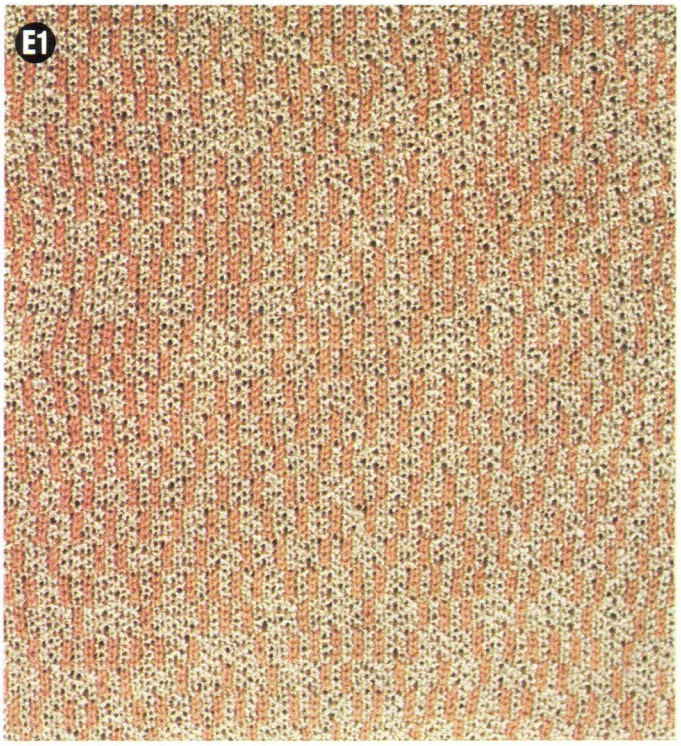
We have tried to combine traditional florals with a variety of different patterns to bring them up to date, so amongst this collection you will find textured borders and lace as well as a choice of mix and match Fair Isles. Whatever make and model of machine you use, we hope you will find something of interest in this Spring collection.


C1


C2

D1

D2


E1

TULIP BORDER

Pattern A: Two variations given, both add optional texture at the base of the border.

Pattern A1: 24 stitches x 66 rows

Designed for 24 stitch repeat machines, but easily adapted for other larger repeats — 30 or 40 stitches for instance.

The textured border was built into the pattern and is very easy and effective to knit. For the pattern we worked thus;

Aran used as MC in Fair Isle throughout, card left rotating irrespective of the stitch pattern setting on the carriage. *K1 row st st Green. Set carr for Fair Isle. Using Green in Feeder 2/B, K6 rows. Set carr for st st and using Green, K1 row. Turn a hem by picking up alternate stitches from first plain row in Green and hang evenly along the row. Set carr for st st, and using Aran, K2 rows. Using Brick Cotton, K1 row. Set for Fair Isle and using Brick as C, K6 rows. Set carr for st st, and using Brick, K1 row. Turn a hem — picking up first plain row worked in Brick*. From * to * forms Fair Isle textured border.

For the rest of the pattern:

Using Aran, K4 rows. Using Sage Green in Feeder 2/B, carr set for Fair Isle, K20 rows. Using Coral (Sable yarn), K21 rows. Using Aran, K plain to end of punchcard. Rep from * to * once more (for border).

Suitable Adaptations:

1. Card could be reversed for second repeat, alternatively, this could form the basis of a design which used other flowers from the designs given this month.

2. For wider repeat systems, tulip buds could be added in spaces between tulips, leaves made slightly larger etc. Just check when adapting for another repeat, that you use the whole leaf, as the end of the leaf at the right of the design is actually extended to appear on the left of the card.

Pattern A2: 24 stitches x 88 rows

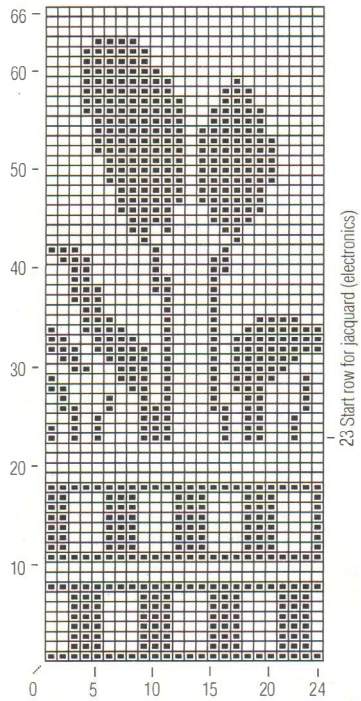
This is the punchcard double jacquard version. The Fair Isle hem is omitted, but pin tucks can be worked before double jacquard commences to add texture to the design as required.

Cast on in full needle rib — we used Bonnie's French Crepe in Mink, 2 ends together throughout. K a few rows. **Set RB carr to slip, MB carr to K and K6 rows. Set RB to K and K2 rows**. Rep from ** to ** once more. Select/memorise for patt (from L to R), release card, set MB carr to slip/part and using MC, K1 row. (K2 rows Green, 2 rows Mink)10 times, (2 rows Peach, 2 rows Mink)12 times. This complete sequence forms the border plus first row of next repeat. If only one repeat is required, change to full needle rib after knitting just one row of Mink at the very end of the last sequence.

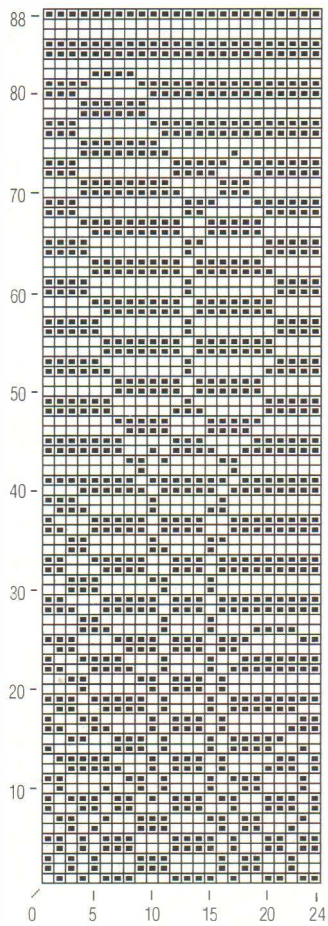
Suitable Adaptation:

Electronic machines can work in double jacquard from Pattern A1. Set machine for double jacquard knitting and program to commence from row 23.

A1



A2



TULIPS IN THE SUN

Pattern B: This is tulips opened out by the sun, giving a full and slightly less formal look to a border — two variations of the basic idea are given.

Pattern B1: 24 stitches x 88 rows — basic

For the first variation we added a lace design after the Fair Isle. The number of rows for the design depends on how much (if any) lace you require.

We used Aran in Feeder 1/A and Sage Green in Feeder 2/B working in Fair Isle to knit the border and tulip leaves, changing to Bonnie's Sable Crepe in Coral in Feeder 2/B for the flowers. Once the Fair Isle border is complete, change to st st and K2 rows. If you want to add the lace as we have shown, work from the manual transfer chart shown here or use the automatic punchcard pattern as shown in pattern C2, continuing in pattern C1 for the remainder of the garment.

Pattern B2: This is a counterchange variation in Fair Isle. The single row stripes can be worked keeping the machine on the Fair Isle setting, simply cut the long float when work is finished and darn it into the seam — this saves a lot of knitting time!

Beige 4 ply used as MC throughout. Change colours in Feeder 2/B thus:

Aran, K 18 rows.

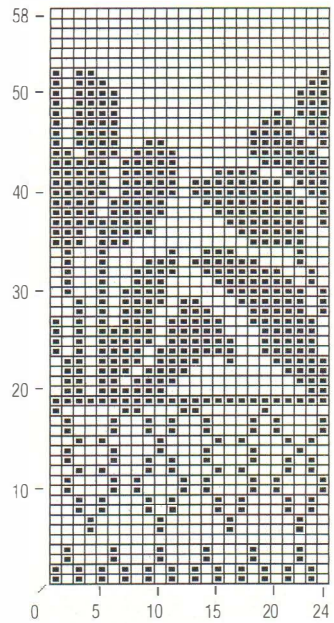
Mid Green, K16 rows.

Peach Sable crepe, K 18 rows.

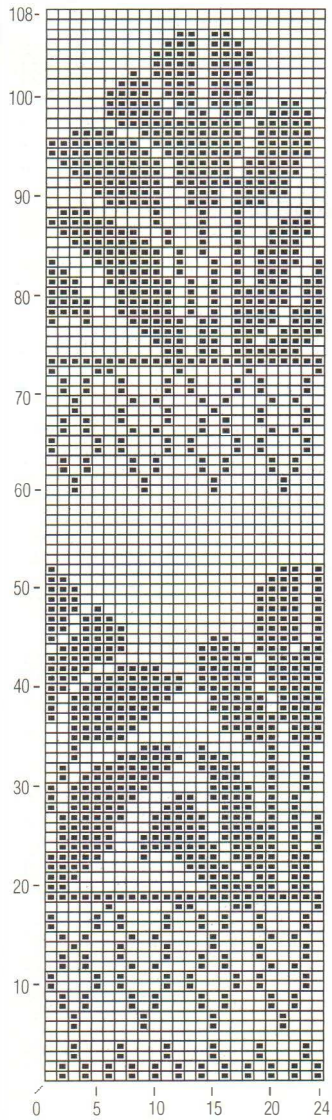
Beige st st, leave card rotating, K7 (plain) rows.

For the second repeat work as given for first but using Shocking Orange for tulips.

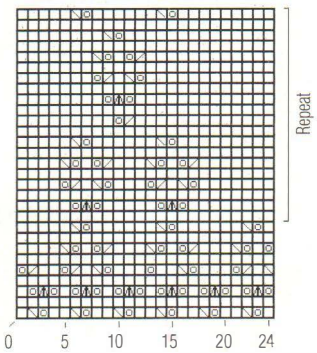
B1



B2



MANUAL TRANSFER CHART



Key:

□ = 1 st and 1 row

⊡ = hole/empty N

◪ = st transferred to L or R

◧ = 1 st transferred from L and R on to centre st

DIAMOND LACE DROP

Pattern C: Mix and match in lace work, forms delightful stand alone designs, or useful additions for other patterns. Two versions of this design given.

Pattern C1: 24 stitches x 36 punchcard rows — 20 knitting rows — adaptable

Designed as transfer lace (this is the top section of the previous manual pattern used on B1). Silver Reed/Toyota 950 machines use as Fashion/multi-transfer lace.

Worked as normal transfer lace — 2 rows worked between each transfer sequence (instructions suitable for Brother machines):

*2 passes lace carr, K2 rows.
4 passes lace carr, K2 rows.
4 passes lace carr, K2 rows.
4 passes lace carr, K2 rows.
4 passes lace carr, K2 rows*.

Repeat from * to * throughout.

Pattern C2: 24 stitches x 50 punchcard rows — 28 knitting rows

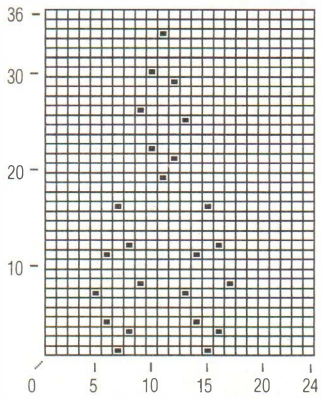
The slightly different punchcard has a zig-zag start, which is attractive to use as a partition between the lace and another pattern. It is actually one repeat of C1 following on from the border.

Sable Crepe worked on a Brother machine, but using the lace carriage set for Fine lace for an all-over design. Work the transfer and K sequence thus:

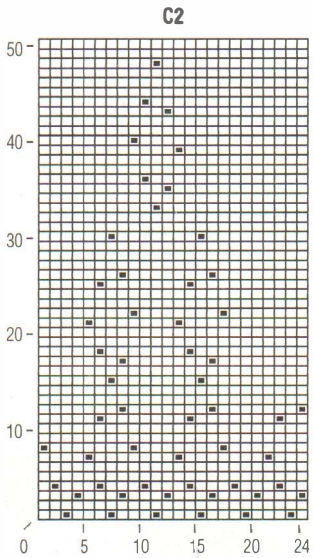
2 passes lace carr, K2 rows.
4 passes lace carr, K2 rows.
4 passes lace carr, K2 rows.
4 passes lace carr, K2 rows.

Rep from * to * as given for patt C1 to end of card and repeat this combined sequence throughout.

C1



C2



COUNTRY PATTERN

Pattern D: 24 stitches x 61 rows

This reminded us of country cross stitch panels and is one of those multi-patterned designs which works so well in knitwear. If required for a 40 stitch repeat, I would be tempted to add another bird, facing in the opposite direction into the border, spacing the motifs to fill the new area.

Pattern D1: This combines Fair Isle with a different style of lace — punch or thread lace. The plain rows are built into the design, so card is left rotating throughout irrespective of carriage setting.

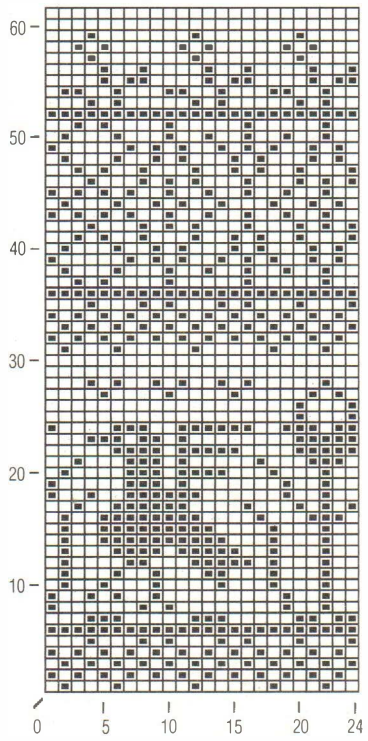
We used Gold Sable Crepe as MC throughout. With Gold (sewing machine) cotton as C, work in thread lace and K5 rows. St st, K1 row. Green in Feeder 2/B in Fair Isle, K 22 rows. Gold st st, K 2 rows. Thread lace (as before), K5 rows. Green st st, K1 row. Thread lace (as before), K15 rows. Green st st, K1 row. Fair Isle with Green in Feeder 2/B, K4 rows. Coral Sable in Feeder 2/B, K3 rows Fair Isle.

The above forms one complete patt sequence.

Pattern D2: Worked as Fair Isle throughout (although the design could easily be alternated, using thread lace occasionally on the appropriate section(s). Using the same row colour breaks as D1 we worked with the following colours:

Peach Sable as MC throughout. Sage Green border and stripe. Rust Sable, Birds. Border two including stripe in Sage. Diamonds in Rust Sable. Stripe and leaves, Sage. Flowers, Rust Sable.

Repeat colour sequence throughout or as desired.



DIAMOND DEVELOPMENTS

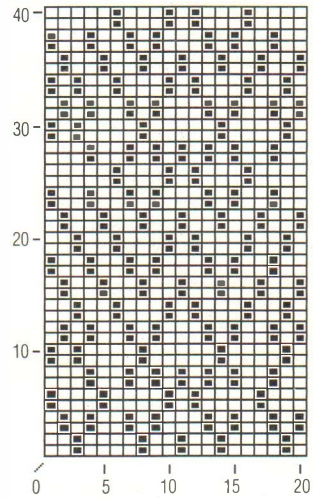
Pattern E: 20 stitches x 40 rows

These variations develop one of the borders from pattern D, giving rise to a wealth of Fair Isle and textural possibilities. The repeat can be used twice across for Duo machines on the Deco cards, also as a three times (horizontal) repeat for Singer 60 stitch systems. It is suitable for any electronic machine.

Pattern E1: Worked as double jacquard, with a lili backing (BB — BX← pushers one forward, one back). The verticals were exaggerated by doubling the pattern length (Deco 4). We used Beige French Crepe as MC and Brick Cotton as C.

Pattern E2: Doubling the length of the pattern again, resulted in this easy to knit, highly textured fabric. Working in Brick Cotton, the MB (FB Duo) set to tuck (AX), RB set to knit throughout.

Pattern E3: A more irregular look with texture was achieved by leaving all Ns in work on the MB and arranging RB Ns for 1x1 rib ('H') setting. The MB was set to tuck, RB to knit throughout. For a good texture depth, it was knitted in Apricot 4 ply Acrylic.



HONEYSUCKLE

Pattern F: Two stitch patterns were designed to be used together — the honeysuckle as a top border on a garment, finishing perhaps just below the neck shaping. Suitable for 24 stitch repeats, the basic idea could be adopted for other repeating systems — start by designing your diamond grid and then use the leaves and flower from the largest honeysuckle over the grid, adding further flowers or foliage as desired.

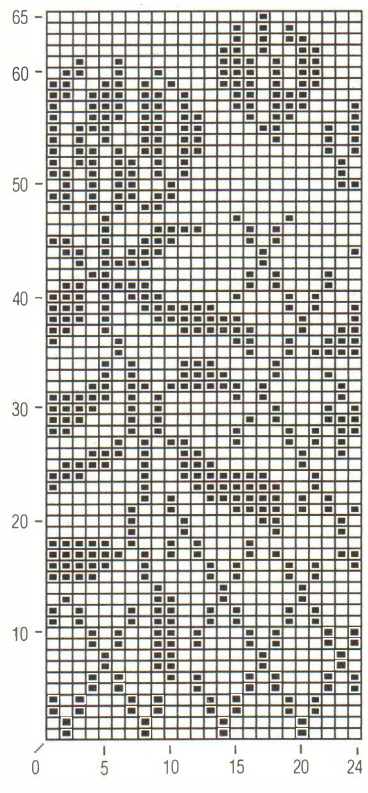
Both patterns use repeats of diamonds to start. To marry up with the honeysuckle pattern use complete repeats (i.e. 12, 24, 36, 48 rows etc.).

Pattern Diagram F1: 24 stitches x 65 rows
Pattern Diagram F2: 24 stitches x 12 rows

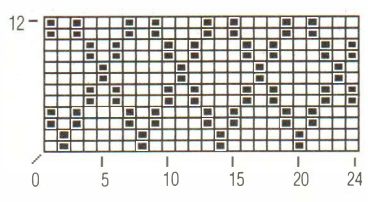
Pattern F1: The diamond repeat was worked in fine yarns, Bonnie's French Crepe, using 2 ends of Mink + 1 of Parchment (3 ends in all) as MC with a 4 ply Acrylic — Sage as C. When required complete diamond repeats had been worked, cards were exchanged for the honeysuckle one, colours as before (for continuity) for 47 rows. Change to Apricot 4 ply and knit to end of pattern. For a garment, you could continue in st st.

Pattern F2: Using the same principle as the previous pattern, the diamonds were worked as garter stitch using Beige 4 ply. The honeysuckle pattern was worked in Fair Isle, colour breaks as before using Mid Green for the foliage and Shocking Orange for the flowers.

F1



F2



FLORAL PATTERN

Pattern G: 24 stitches x 59 rows

Add further stylised flowers for a 30 or 40 stitch repeat. The interim borders are 6 stitch repeats, fine for 30 stitch systems, adjust to 5 stitches for 40 stitch systems.

Pattern G1: Worked in Fair Isle with the card left rotating throughout as the st st stripes have been 'built-in' to the card. The borders between the flowers were punched negatively as shown so that the colour in Feeder 1/A could remain constant, whether it was being used as background or contrast —a handy time saver during knitting. Using White as MC, colours were changed in Feeder 2/B thus:

Sage, K6 rows.
Apricot ,K10 rows.
St st, K2 rows. Reset to Fair Isle.
Beige, K11 rows.
St st, K1 row. Reset to Fair Isle.

Repeat this sequence — or change colours for the borders and/or flowers on pattern repeats as desired.

Pattern G2: This time a little manual lace has been added between the flowers. The border has been punched a little differently and the manual lace positions are shown on the punchcard. With machines which select needles (Brother and Toyota), punch the holes shown as lace. These will then select forward, so you simply need to transfer them.

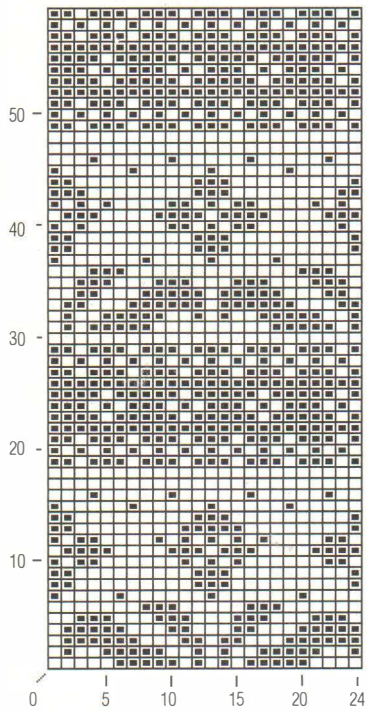
The pattern was knitted using Beige as MC throughout. The colour and patterning sequence was:

Leaves in Mint, flowers Lemon, 3 dot border Mint. Next border transfer lace. 3 dot border Apricot, leaves Mint, flowers Apricot. 3 dot border Mint, transfer lace, 3 dot border Lemon — repeat as desired.

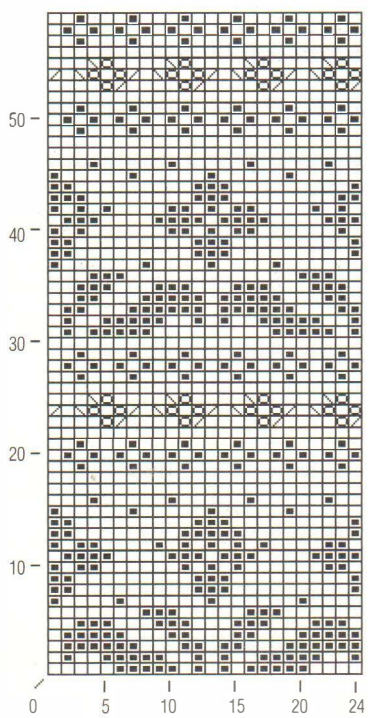
Suitable Adaptation:

If desired, the lace border could be punched suitable for using a lace carriage at this point, or an alternative automatic lace border could be substituted.

G1



G2



NARCISSI BORDERS

Pattern H: 24 stitches x 64 rows

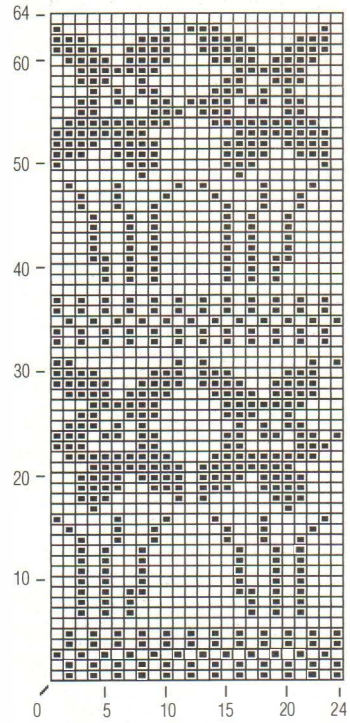
This pattern could also be used on a 12 stitch repeating system, as the two flowers shown side by side are only 12 stitches wide. Use the flower facing one way for the first border and change its direction on the next so the smaller pattern doesn't look too formal.

We called them Narcissi — as they are knitted in Peach, work them in Yellow for daffodils!

We used Aran as MC throughout, changing colours in Feeder 2/B thus:

Antique gold, K5 rows.
Aran alone, K1 row.
Sage, K10 rows.
Apricot, K14 rows.
Aran alone, K1 row.

This 32 rows sequence was repeated throughout.



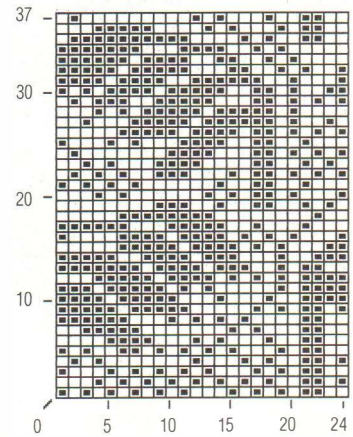
LILIES OF THE VALLEY OR BLUEBELLS?

Pattern I: 24 stitches x 37 rows

Designed for 24 stitch repeating systems, for a 40 or 60 stitch repeat, start at row 21 and omit stitches 18, 19, 20 and 21. Review the background and make your own more even repeat. Depending on the length of the card knitted, these can be called either lilies of the valley or bluebells!

Pattern I1: Worked from card as shown in Fair Isle, using Brick Cotton as MC and Aran Cotton as C.

Pattern I2: The double length version gives us the look of bluebells. Worked in Fair Isle using Pampas Cotton as MC and Blue Cotton as C.



LARGE FLORAL SAMPLER

Pattern J: 40 sts x 42 rows

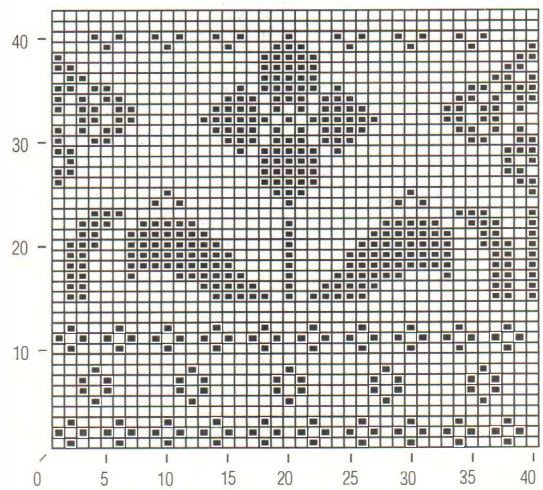
Designed for Passap/Pfaff Duo machines — their own version of pattern G, this design is, of course, also suitable for electronic machines.

We worked the sample on an electronic in single bed Fair Isle, using 3 ends Beige French Crepe as MC throughout and using other colours in Feeder 2/B thus:

3 dot border Rust Sable; mid border Antique Gold; 3 dot border Rust. Leaves Mid Green, flowers Brick Cotton. 3 dot border Aran Cotton, mid border Rust, 3 dot border Aran Cotton. Leaves Mid Green, flowers Peach Sable. Repeat colour sequence as desired.

Suitable Adaptation:

Manual lace could be substituted for Fair Isle on the 3 dot borders and/or a counterchange repeat of the design added.

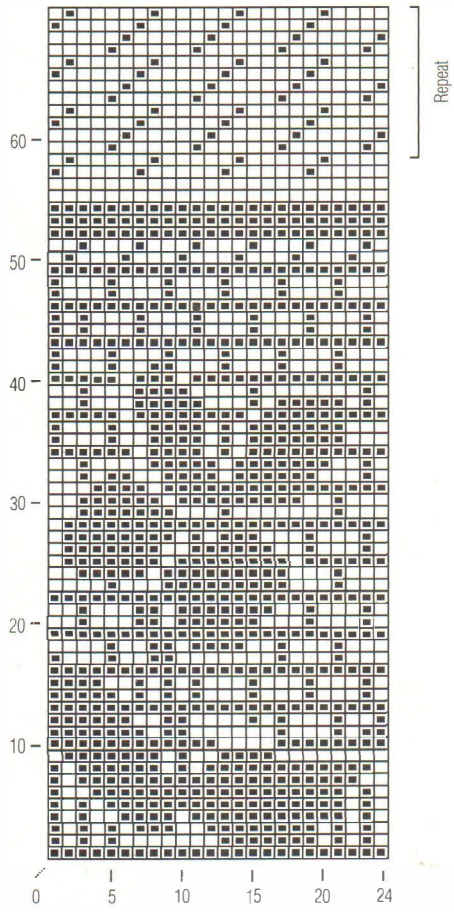


CLIMBERS

Pattern K: 24 stitches x 62 — or more rows

A Fair Isle border with a co-ordinating all-over Fair Isle design option. This is quick and effective to knit. If desired you could stop the pattern on Card row 54, or simply use the diagonal Fair Isle alone as a pattern in its own right (see pattern diagram for repeating factor).

We liked the combination and worked in Fair Isle using 3 ends of French Crepe in Beige as MC and Brick Cotton as C — to the end of the wall. Following the solid brick stripes at the top of the wall, we changed to Aran as MC and Brick Cotton as C for the all-over diagonal design.



DAFFODIL

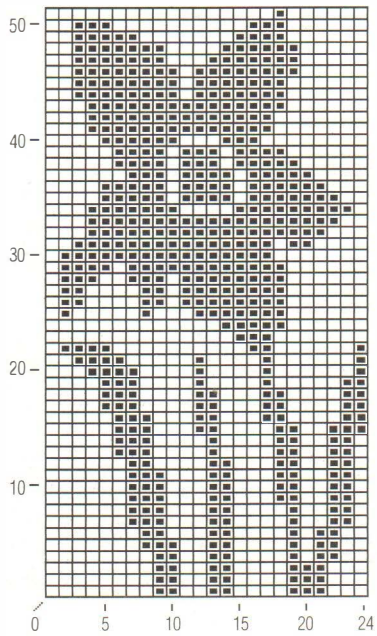
Pattern L: 24 sts x 51 rows

As this has been worked as a single motif, it can be used on any system with more than 24 stitches — i.e. 30 or 40.

We used Aran as MC, knitted the leaves in Sage and the flower in Gold Sable Crepe (for extra shine).

Suitable Adaptation:

If you want the daffodil to look very realistic, then use fabric paints or crayons to add details to the petals and trumpet.



BORDER OF DAFFODILS

Pattern M: 24 sts x 66 rows — or 77 rows if worked as shown

Daffodils were one of the floral requests which set the theme for this collection of designs, so here's hoping that they meet with approval!

There are several different ways to knit this pattern, our sample was knitted thus:

The preceding st st (imagined to follow on from a garment welt) was worked in 3 ends of French Crepe in Light Mink. Using Mink as MC, colours were changed thus:

Aran, K13 rows.

Lock card, st st, K1 row Sage.

Release card, Sage, K21 rows.

Lemon, K28 rows.

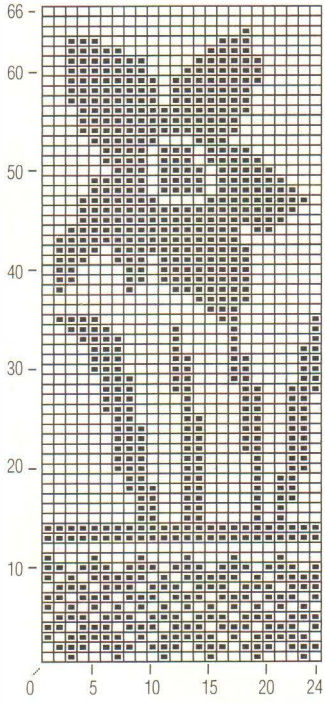
Mink alone, K3 rows.

Repeat the first 11 border rows. Change to st st and continue in Aran throughout.

Suitable Adaptations:

1. If you have a garter carriage, work the first 12-14 rows of the design in garter stitch and continue in Fair Isle.

2. Work a counterchange band by turning the card over for the second set of daffodils.



POTTERY DUCKS

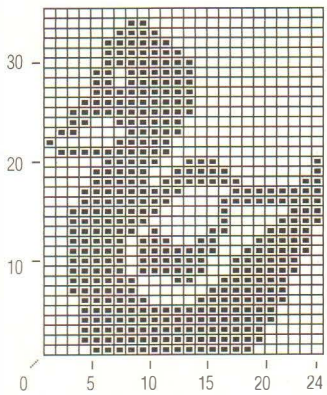
Pattern N: Two variations — as a single motif or a mix and match Fair Isle border. Whichever variation used, it should be quite easy to adapt for other repeating systems — as the duck will happily sit in more surrounding space.

Pattern N1: 24 sts x 34 rows

Suitable for any system with a repeat of 24 stitches or more.

Worked as a single motif using 3 ends of French Crepe in Beige as MC and Apricot 4 ply Acrylic as C. These colours are lovely for babies and toddlers, but of course you could colour code for a boy or girl for a more traditional look. If you commence in Pale Blue stocking stitch and change the background whilst working the single motif, you have the duck swimming on a pond!

N1



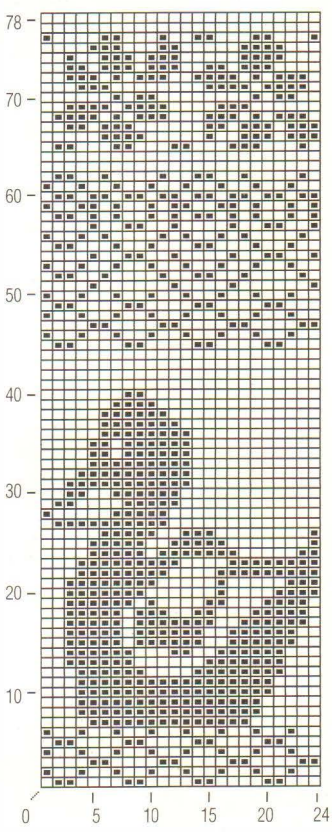
Pattern N2: 24 sts x 78 rows

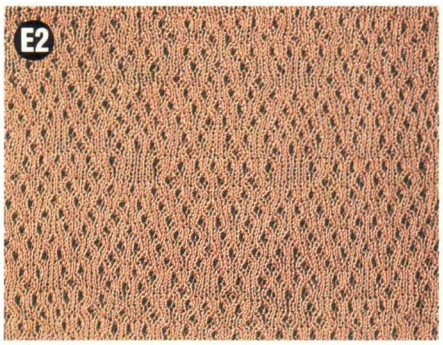
With the ducks worked in the Brick colour — reminiscent of clay pottery, the addition of further repeats, a Fair Isle border which looks like fabric lace and a few scattered flowers, the design is a delightful one for ladies for spring. It could be repeated all-over with counterchanges, worked as a border with a follow through on the rest of the garment in a lightly textured design (garter stitch perhaps, using the first 4 rows of the pattern) — there are many possible permutations.

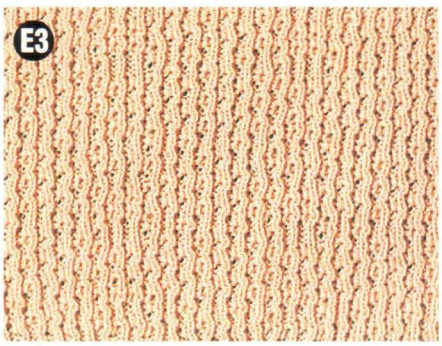
We worked thus:

MC Aran Cotton throughout. Border, Rust Sable Crepe; Ducks Brick Cotton; border 3 ends of Mink French Crepe; Flowers Peach Cotton.

N2




E2


E3

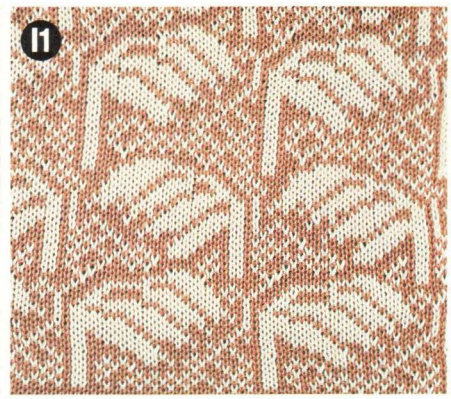
F1

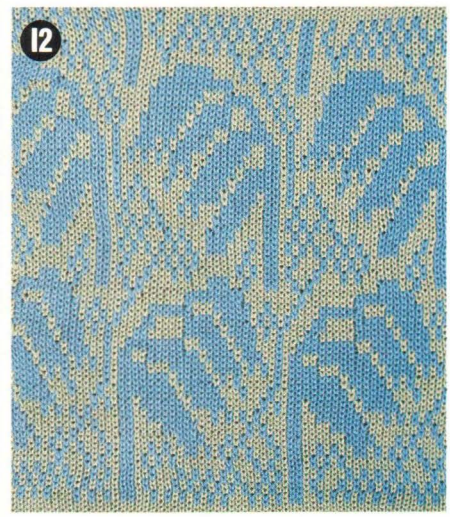
F2

G1

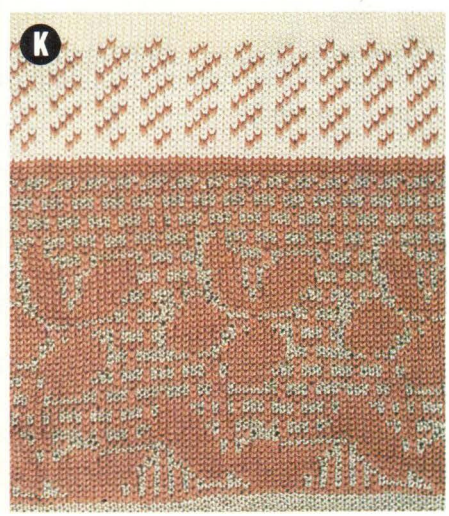
G2

H


I1


I2

J


K

YARNS AND COLOURS

We used a selection of yarns from Bonnie's Wools as follows:

4 ply Acrylic: Lemon; Gold; Sage; Spearmint; Apricot; Shocking Orange; Aran; Antique Gold.

Sable Crepe: Coral; Peach; Rust; Aran; Gold.

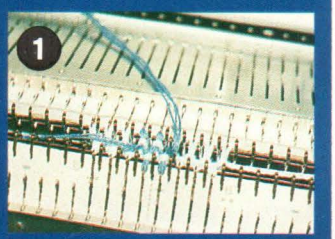
4 ply Cotton: Aran; Peach; Brick; Pampas

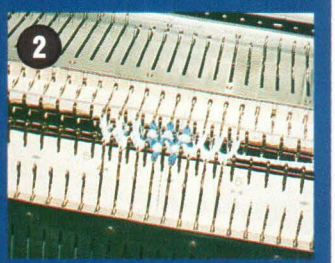
French Crepe: Peach; Rust; Parchment; Beige; Light Mink.

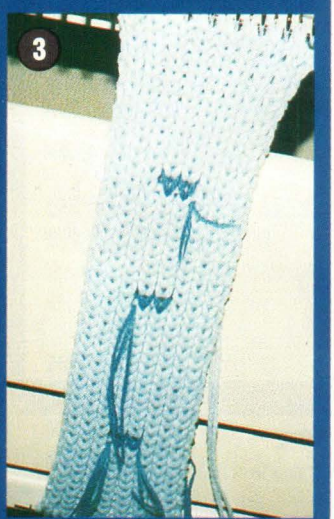
Should you have any difficulty in obtaining these yarns, please contact Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

Step by Step

TO LARGER BUTTONHOLES







2x2 rib before and after finishing buttonhole

We have now covered several different ways of working buttonholes, but larger buttons can sometimes be a problem. The two methods given here should be suitable for holes of virtually any size — indeed they can be adapted for use as pocket slit openings if desired!

WASTE YARN

This style can be worked on any fabric, single or double bed; the basic method is exactly the same in all circumstances.

Step 1 When the buttonhole position is reached, used a good contrast (i.e. a bold colour contrast) yarn and knit buttonhole stitches manually.

Step 2 If working in a rib set up, use a hooked tool to take yarn ends out of the way of the main fabric before knitting the next row.

Step 3 No further action is taken during the knitting. On removal from the machine, the waste yarn clearly shows buttonhole positions.

Step 4 Completion of the buttonhole depends on your confidence and fabric! Steam the band and remove the waste yarn. Finish by backstitching through open loops.

OR backstitch through loops in main yarn before removing waste yarn.

VERTICAL BUTTONHOLES

This style could be worked on single bed fabrics, but is neatest on 1x1 or full needle ribs.

Step 5 To use on other rib set ups successfully, try and divide the band so that the buttonhole falls between an MB and an RB stitch — as examples shown.

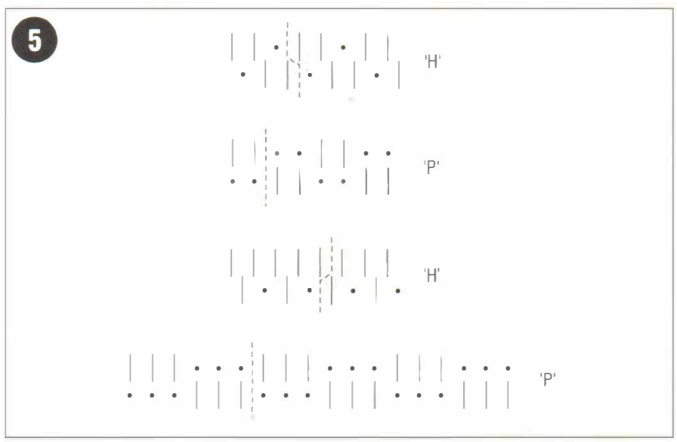
Step 6 When buttonhole position is reached, knit each part of the band in turn. Set both carriages for HP and push needles to left of buttonhole to HP. Knit number of rows required for buttonhole size over remaining stitches.

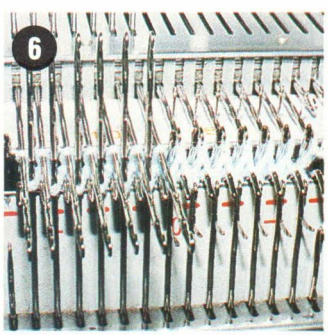
Step 7 Once this side is complete, take carriage to other side of work, push needles at opposite side to HP, adding a little claw weight under them for ease of knitting and a claw or small weight on 'S' hanger to those held last time. Push these needles to UWP and knit the same number of rows. You can either break the yarn to work this side, or use a small separate ball of yarn.

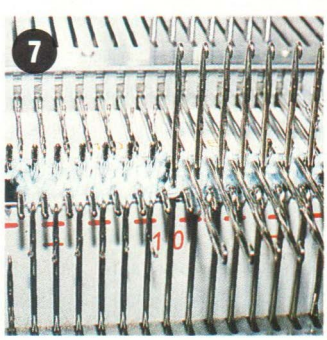
Step 8 Set carriage so HP needles will knit (once matching buttonhole rows worked). The resultant buttonhole is a neat vertical slit.

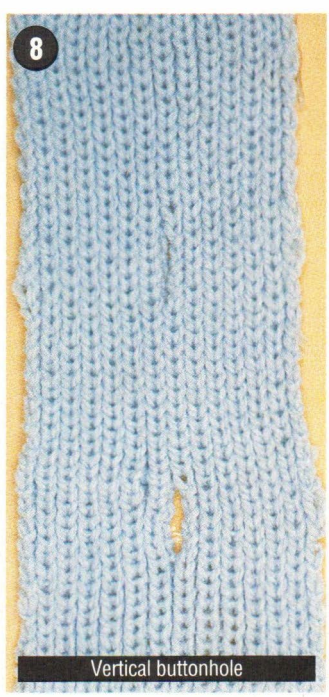
Special note: On machines (or fabrics) where a forward holding position is not an option, you can use waste yarn to knit stitches back to non working position — in turn, instead of pushing them to holding position. Use separate lengths of waste yarn for each bed, this is generally easier and makes the knitting smoother.

Full needle rib before and after finishing buttonhole









Vertical buttonhole

NOVELTY BAG

This is definitely the month of the mouse as Jane Platt's novelty bag shows!

The design for this bright little bag was inspired by corn fields and harvest mice, with one side depicting daytime and the other the darker shades of sunset. Change the colours to use up your oddments or make both sides in the same colours. Either way, I'm sure it will delight any little girl.

OPTIONS

Alternatively, hang the bag in your kitchen or bathroom to hold car keys, watches, rings, hair brushes — i.e. all those things which don't have a proper place and you are always mislaying.

You can make the mice in bright colours as cute toys but for safety reasons don't give them to babies or very small children. Or, copy the swatch mouse, which in the example has been sewn on to a garter stitch square, to decorate children's knitwear.

MACHINES

These instructions are written for all standard gauge machines.

SIZE

Bag: 18cm x 19cm.
Mouse: 9cm long.

MATERIALS

4 ply Acrylic in the following colours:
Approx 25g in each of Dark Green and Yellow for corn.
Oddments of Blue and Orange for sky.
Oddments of Gold and Brown for mice.

Small lengths of Dark Brown for eyes.
Oddments in bright colours for toy mice.
Long-eyed sewing needle suitable for yarn.
Darning needle.
Stuffing for mice bodies.
Narrow ribbon to weave around necks of toy and swatch mice.

MAIN TENSION

28 sts and 38 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting, to meet measurements given. If a difference in size is not too important, then tension is not critical.

ABBREVIATIONS

See page 64.
QCO = Quick cast on.

NOTE

Knit side is used as right side.

SPECIAL NOTE

Quick Cast On — Used throughout. CAR. MT. Push alt Ns to L and R of centre '0' to WP as given in instructions and K1 row. Hook on cast on comb. Push rem Ns into WP and K1 row. Continue as given. When knitting is removed from the machine, pull yarn end at cast on edge to gather or, for a straight edge, pull to remove slack and fasten off. (See pattern for whichever method required).
Cord Knitting: Worked over sts as given in pattern. Set carr to slip/part/empty in one direction and K in the other. Rows refer to those which register on RC — i.e. passes of carriage and include rows which are actually slipped.

CELTIC CONFUSION!

The January issue of *Machine Knit Today* carried a Stitch Pattern Library which was referred to as having 'Celtic Inspirations'. Unfortunately, some readers have confused the free supplement with a Stitch Pattern Collection from Iris Bishop, which is entitled *Celtic Inspiration*. We apologise for any confusion — the Stitch Pattern Library followed the mood of design this year, where many patterns have been derived from Celtic origins — but the resultant designs are very different.

Iris's *Celtic Inspiration* book is a collection of fabric and garment designs for 24 stitch punchcard and electronic designs. It contains some beautiful fabrics ranging from 'Mythological Border' to 'Knotwork' and 'Manuscript Fabric'. Amongst the garment patterns designed to show off the stitch patterns is a tunic style sweater with a deep round collar and side slits and an easy fitting shawl collared jacket — there is also a sweater variation of the tunic. A variety of patterning suggestions and options are given for all the garments. The book should be available from your local stockist and is also available direct from Iris Bishop, 64 Ifield Road, West Green, Crawley, W. Sussex RH11 7BQ at a cost of £4.95 inc p&p. Discs for Brother disc drive and in DesignaKnit format are also available at a cost of £5.95 each (inc p&p) — don't forget to state which format is required.

BAG

Note: Lining and outside of bag are knitted as one straight piece starting and ending with lining. To reduce colour changes, lining is knitted in same corn colour as outside of bag.

QCO using yellow, push alt Ns 29 at L and 30 at R of centre '0' to WP. 59 sts. Using MT, K80 rows. Using blue K44 rows (for sky), using yellow K 36 rows (for corn), using green K36 rows (for sunset corn), using orange K44 rows (for sunset sky) and using green K80 rows (lining). Break yarn. Thread end through darning needle and remove sts from needle bed. Fasten off both cast on and cast off yarn ends so that both edges are straight.

TO MAKE UP

Fold knitted strip in half, right sides together and pin all edges, making sure colour changes match. Using toning yarn, backstitch side edges together, leaving a 5cm opening in centre of one lining seam for turning. Backstitch ends of lining, 3 rows from edge. Turn to right side and slip stitch opening in lining. Fold bag along top row of sky and pin. Backstitch through double fabric with sky coloured yarn, 1.5cm from fold to hold lining in place.

HANDLE

Make one in yellow and one in green. QCO using appropriate colour, pushing 3 alternate Ns to WP (5 sts). K 380 rows in cord knitting. Break yarn, thread end through darning needle and remove sts from needle bed. Work two further cords but only K 300 rows for each.

TO MAKE HANDLE

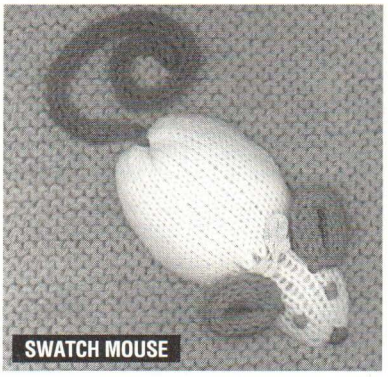
Fasten off both yarn ends of one short cord. Sew one end of both short cords to a point approx 9cm from one end of long cord with short cord yarn end. This does not need to be exact (see picture). Plait cords together and sew short cord ends in place with remaining short cord yarn end. Pull lining out of bag. Pin handle to outside of bag approx 8 rows from edge taking care not to catch other side of bag. Carefully sew edges of cord and plait in place.

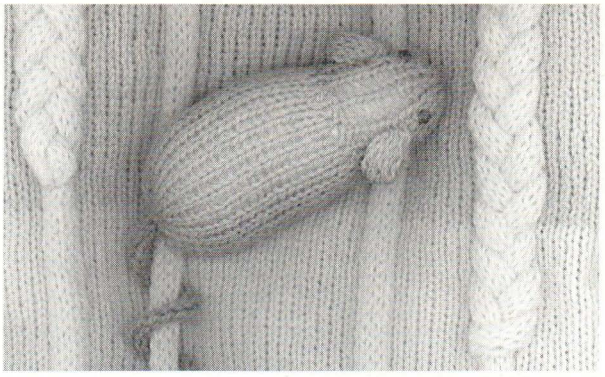
CORN STEMS

Work two in yellow and two in green. Make five stitch cords of 90 rows each. Sew between handles leaving lower portion of left-hand stem unsewn and only base of cord sewn to bag.

MOUSE

The mice which decorate the bag are knitted in one colour whereas the toy and swatch mice have contrasting tails and ears.





BODY

Use MT-4.

Bag/Toy mouse: Push alt Ns 13 at L and 14 at R of centre '0' to WP (27 sts).

Swatch mouse: Push 10 alt Ns at L and 11 at R of centre '0' to WP (21) sts.

All mice: QCO, but do *not* push rem Ns to WP, continue in mock rib. K12 rows. Using MT, push rem Ns to WP and K24 rows. Thread cast on yarn end through darning needle. Take needle through sts hanging on cast on comb to prevent edge unravelling and so that it can be pulled up. Break knitting yarn, thread through darning needle and remove sts from needle bed.

EAR

Make two per mouse

Work a 5 st cord using MT as for corn stems, K16 rows for bag/toy mouse and 30 rows for swatch mouse.

TAIL

Make a 3 stitch cord i.e. 2 alt Ns in WP to begin. Using MT, K70 rows for bag/toy mouse and K100 rows for swatch mouse.

TO MAKE UP BAG/TOY MICE

Fold body in half lengthways, right side inside. Tightly pull up yarn end at mock rib edge. Backstitch side edges together, taking care not to sew through picot holes at each edge of neck as these are used for weaving ribbon through. Turn to right side and stuff. Pull up remaining yarn and fasten off.

BAG MOUSE

Oversew picot holes around neck of mouse with matching yarn. Sew tail to back, gathering body, leaving rem yarn end. Fasten off one yarn end of each ear cord and join cord ends together. Sew ears to head with body seam on underside of mouse. Embroider eyes with dark brown. Sew mouse across centre corn stems of bag. Wind tail around unsewn part of left corn stem and sew tail end in place with tail end yarn.

TOY MOUSE

With body seam at base of mouse, thread darning needle with ribbon and weave through picot holes of mouse neck at one side. Knot twice, tie a bow and trim ribbon ends at an angle. Sew on ears and tail as described above but fasten off rem tail yarn end. Using ear colour, embroider nose over front gathering and mouth on body seam. Embroider eyes using dark brown thread.

SWATCH MOUSE

Tightly pull up both yarn ends of body and sew. Leaving edges of body curled under slightly, pin into position on garment or blanket. Sew edges in place leaving an opening for stuffing and making sure picot holes at either edge are not caught in stitches. Stuff lightly and sew opening. Weave ribbon through picot holes as follows: Begin at fifth hole from one side, weave to side of body then underneath stuffing inside body, up through hole at other side of body and back to centre of body. Tie a double knot and bow in ribbon and trim ends. Make ears as above and sew to head. Embroider nose and eyes. Sew one end of tail to back of mouse. Coil up tail as shown in picture and sew in position with remaining yarn end.

If you enjoy making Jane's toys, ornaments and novelties, there is a mail order brochure available. All the toys are easily made from yarn oddments and make great gifts or bazaar items. Send 50p (refundable) in either coins stuck to cardboard, or 2 first class stamps to KnitKnacks (MKT), 16 Springfield Road, Binfield, Berks RG12 8TW.

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ACCESS VISA

MACHINE WORKS

Advice on care and repair of the transfer carriage is in response to a reader's query to Peter Free

This month I am going to continue where I left off last month with the final query from the same reader. If you remember it concerned the Silver Reed (or Knitmaster) transfer carriage and whether it is easy to replace the needle and/or needle spring.

Well, I have good news and bad news on this. The needle is fairly easy to change, but the spring can be a real nuisance! Having said that, the spring very rarely needs changing.

WHY CHANGE IT?

Let us start by looking at the reasons for having to change the needle or spring. It is vitally important to ensure that your ribber is properly adjusted because if the height or pitch (side to side) adjustments are incorrect, at best, the carriage will keep missing stitches, or worst, the needle will be damaged and need changing. So refer to *Knitting Machine Maintenance* and keep your ribber properly adjusted to avoid needle problems.

Should you have the misfortune to damage the needle, it is always best to change it rather than try to repair it. Normally, one or both of the slender leaf springs which form the tip of the needle get bent out of position and it then tends to split the strand which makes up the stitch being transferred. This results in the needle being unable to pick the stitch up to transfer it. If you are lucky the stitch will stay on the ribber needle, but you may find that it drops and runs down the fabric.

CHANGING THE NEEDLE

To change the needle you must first remove the top cover and the knob which simply pulls off. With the knob removed, turn the carriage upside down with the front towards you. Then remove three cross headed screws from the following places. The left-hand front corner and then the rear left just behind the oblong hole in the base plate and finally the rear right-hand side just outside and to the rear of another oblong hole. You will need a 0 pt Pozidriv™ screwdriver to remove these screws.

When you have removed the screws, lift the cover off and you will then be able to see the top of the needle which is held in a plastic bracket by a metal plate with two small cross headed screws. Remove these using the same screwdriver but make a note of which way round the plate fits because it will only go back on one way round. Pull the top of the needle away from the plastic bracket and slide it upwards through the plastic guide which is mounted on the base plate. Replace it with the new needle which you slide down the plastic guide with the needle's metal fin pointing towards the front of the carriage BUT make sure that it does not catch on the needle spring — pull the spring gently forwards so that the fin slides down behind it. Locate the top of the needle in the upper hole in the bracket and replace the metal plate and screws before replacing the top cover and securing it with the three screws. Finally snap the knob back on to its metal stem.

NOW THE SPRING!

Now, as regards changing the spring itself; this is not a job for someone who is impatient — nine times out of ten, the new spring will not go in its correct position first time. I think I could use an extra set of fingers when I have to tackle this job. However, I have no wish to frighten you off because you obviously can do the job with just two hands. But first, why would the spring need changing?

Two reasons: either it simply wears out and breaks, or it gets caught on something and is so damaged that it will no longer do its job properly.

REPLACEMENT

Replacement is carried out as follows: Start by removing the needle as above, then remove the two screws which secure the plastic needle guide but note that this will also release not only the spring but the strange shaped metal plate underneath it — so be warned. Before removing the screws entirely, lift the plastic guide and look to see how the spring sits and get it clear in your mind before you remove the screws completely. You may even be able to replace the spring without taking the screws right out. Reassembly is the reverse of disassembly.

Now having been calling it a spring all the way through I must tell you that the correct name for it is a 'Transfer Needle Protector' with part number 01705219 should you have any difficulty with your local stockist not having a parts book. The needle itself is normally listed on the stockist's spares list, but again, should there be any difficulty the part number is 01425214.

That's all for this month, I'll be back with the solutions to more problems next month.

READERS' LETTERS

Don't forget, this year we will pay £10 for every letter published!

Mrs Massey of Llandrindod Wells writes:
Dear Wendy Damon/Carol Chambers,

I attended a course a few years ago and took a City and Guilds certificate, but the course, although it set out with the intention — didn't get around to ribber work, which was what I wanted to do. Like many other people, I only used the ribber for rib, not even for necklines. So, when I saw your articles on Double Jacquard I was delighted, well it took the mystery out of this craft.

My first attempts after punching the card, and finding out how difficult it is without a colour changer, left me so tired, it was really difficult to push the carriage along after the three circular rows!

When the colour changer came, I was fixing it up step by step with the book. Although it isn't difficult I made myself work as your articles, follow each step and not running before I could walk — which is my usual way! The colour changer book kept referring to a 1x1 facility, and I wondered what the dickens that was, but I was busy getting the mast in and the colours threaded. It was still so hard to push along both carriages, even though I loosened the tension, the wool kept breaking and the work dropping off the needles. Then I took the manual out and turned to multi-coloured rib, and it said I had a 1x1 facility — which I then put into action. It, as you know, knits every other needle on the ribber and everything went so easy and I was able to use a sensible tension.

I have now completed my first 100 stitch, 100 (200) row swatch and look forward with trepidation to knitting a garment.

Thank you for opening up this avenue for me. I usually read these articles and think they aren't for people like me!

Thank you Mrs Massey for your letter, I'm sure Wendy will be delighted in having had a part in introducing you to this fascinating avenue of machine knitting. I must admit we chuckled when you mentioned the carriage being hard to push. I have short arms and often stand up and walk up and down with the carriage when using a chunky — so know the feeling well! However, if something is really difficult to knit, then there is usually another way of doing it, whether it means changing a needle setting, the yarn, tensions or weighting. We all wait to hear how you get on with your first garment! ***Ed***

Margaret Harris of Tiverton has some bright ideas for us and wrote:
I want to share this Christmas card with you. Like myself, no doubt many of your readers are into some kind of fund raising project with our knitting machines. Obviously the characters in this particular photograph are hand knitted — but that doesn't hold a machine knitter back for long does it! The village church concerned is just four miles away from our own village here, so local interest is immediate.

Many of us knitters most likely make nice jumpers etc. for draw prizes, craft stalls and the like, but this card is surely pointing to a new angle.

What about creating a knitted flowers design which can go on to become Mother's Day cards? Knitted toys would surely hold some appeal, printed for birthday cards. A little knitted nurse would surely stimulate a patient to get well soon! Before I ramble any further, the point is that there are many people with photocopying facilities who could probably convert a good photograph into 'notelets' for various occasions. This would extend the profit margin, and, in a sense, the life of the original article made. Also, it would add to publicity for the cause concerned.

When this dear lady sent us this Christmas card she could have had no idea what she may have started!

Now, I know a picture of a Christmas card in an April issue might have had you wondering whether we were running rather late or starting an early panic, but Margaret has some good points here. It might not be too late to adapt the idea for Easter cards or notelets. Through Betty Barnden's 'Special Occasions' series, we have brought card ideas earlier in the year, but they were individually knitted and mounted, whereas if your organisation can adopt Margaret's idea, only one set of knitting is done for hundreds of cards to be made from it! Thank you for sharing this with us — if any of you take up the idea as a fund raiser, we'd love to hear all about it. ***Ed***

BUTTON ART

Sue Smith of Baboushka Buttons shows the fun and simplicity of creating your own buttons!

You have chosen the pattern and created your own garment, but what about the buttons? Wouldn't it be nice to be able to match them to your latest creation in the size, colour and shape that sets just the right finish? Many hand crafted buttons take a lot of care and artistic skill (just take a look at the range Sue offers through Baboushka Buttons), but there are great possibilities for the simpler styles — and who better than a button artist to describe the processes and ideas.

In her first article, Sue has included ideas for marbled buttons that would be suitable for older children to try, so let them have a go — you never know, you might encourage a family button artist!

BUTTON BASICS

SOME DO'S AND DON'TS

When using synthetic modelling clay please follow carefully the manufacturer's instructions for hardening. No matter how convinced you are about the reliability of your oven thermostat, it is advisable to check the temperature with an oven thermometer.

The modelling clay is not recommended for young children, but is suitable for older children when working with adult supervision.

Once a packet of clay has been opened, I wrap it in foil and store it in an airtight container. This prevents contamination from particles of dust, fluff and other clay colours. To save many frustrating minutes unwrapping the wrong colour, I normally label the individual foil parcels before storing them.

Small unhardened pieces of clay left over after working can also be stored in small separate airtight containers according to colour families (i.e. pink through to red). If you do not have enough containers, you could try using plastic bags secured tightly. You should be able to store used but unhardened clay in this way for weeks until needed. Unfinished work should be stored carefully in an airtight container until it is ready for hardening.

Please note: unhardened clay should not be stored in or on polystyrene.

Once your work has been removed from the oven, don't be tempted to touch or transfer it from the tray immediately. The hardening process is not complete until the work has been thoroughly cooled. The clay gets harder as it gets colder.

THE BUTTON MAKING

For this project you will need:

1 Clay (two or more colours).
2 Work surface. Must be flat and smooth, i.e. large tile, marble pastry board, Formica covered surface or even a sheet of kitchen foil placed on an old magazine.
3 Small pointed kitchen knife.
4 Kitchen foil.
5 Clay modelling tool. (Plastic is fine but I prefer wood).
6 Marble rolling pin or glass bottle.
7 Baking tray. (Cover with kitchen foil before use).
8 Darning needles.
9 Two identical pieces of plywood 8" x 2". They don't have to be that size but must be 4mm thick for our purposes.

MAKING A SIMPLE PRESS

My preference, where possible, is to 'press' the clay rather than rolling it like pastry.

1 Use your work surface if it is strong enough to lean on, otherwise use an old magazine covered with a sheet of foil.
2 Place the clay on the foil.
3 Position the two pieces of plywood either side of the clay, securing the foil at the same time (see Diagram 1).
4 Either roll your clay using your bottle or rolling pin, or
5 Press the clay. First cover the clay with foil. Choose something with a flat surface as a press. It must be strong enough not to bend and so distort the clay underneath. A chipping board or book would do but it must be smooth.
6 Position carefully. Now press down.
7 When you have finished, take an edge of foil and peel back carefully.

You could make buttons using home-made cutters. Pieces of plastic piping with a smooth sandpapered edge at one end usually work well.

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PREPARING THE CLAY

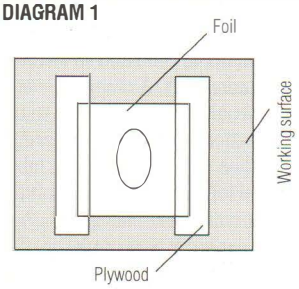
Two colours will blend, like paint, to form a third. When practising the marbling technique it would be a good idea to use colours that will not create the lovely mud colour so reminiscent of well used plasticine! The clay can be used and reused before it is hardened.

Synthetic modelling clay must be kneaded to make it pliable. Cut a small piece from the block and warm it in your hand, then knead until the clay is soft and well mixed. Try pearlised clays for a sparkling effect.

MARBLING

1 Take equal portions of two colours.
2 Knead each piece until soft.
3 Roll each piece into a ball. Form a cylinder of each colour in equal lengths and place them side by side (see Diagram 2).
4 Now twist the lengths of clay together (see Diagram 3).

DIAGRAM 1



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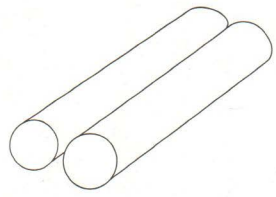

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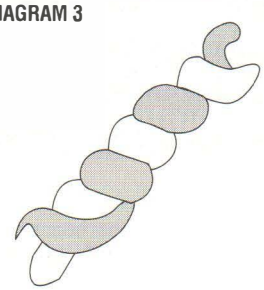

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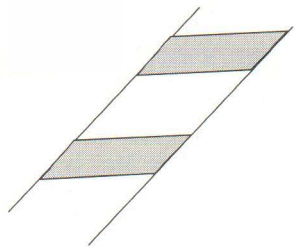

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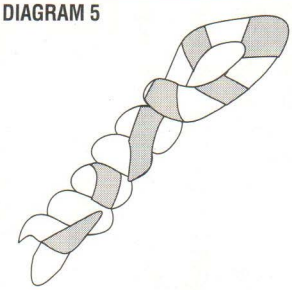

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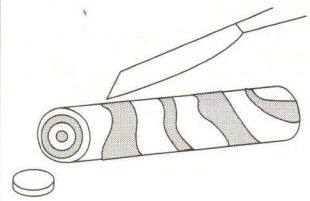

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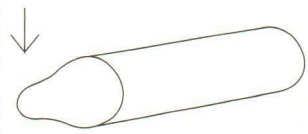

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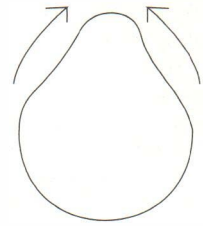

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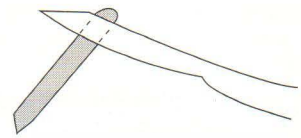
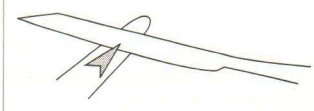


DIAGRAM 10



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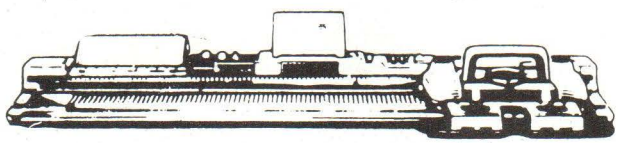

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5 Roll together to form one cylinder, taking care not to make your shape too thin (Diagram 4).
6 Bring the two ends together (Diagram 5) and twist.
7 Roll gently to smooth clay together. Roll into a ball, then into a cylinder.
8 With your knife, slice off equal thicknesses of clay (Diagram 6). Transfer immediately to a separate piece of foil.
9 If the clay is misshapen, push gently into a round with a modelling tool. If you wish, smooth very lightly with your finger tip, but as a rule, the less we mess the better!
10 Make two holes with a darning needle.
11 Do not remove from foil. Place on the baking tray and harden according to manufacturer's instructions.

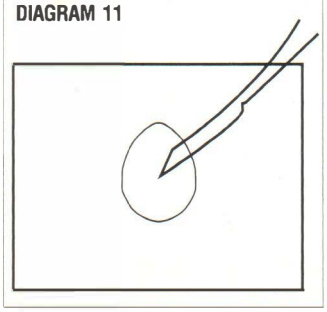
VARIATION ON MARBLED BUTTON

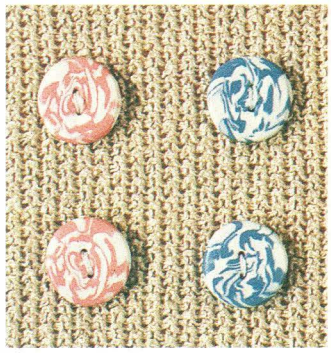
1 Form cylindrical shape with marbled clay.
2 Choose a colour for the outer layer and roll a very thin piece large enough to fold around cylinder.
3 Roll gently until join is sealed.
4 Slice into equal pieces and place on foil. If misshapen, use the modelling tool.
5 Make button holes, or if you have a suitable cutter proceed to next stage.
6 Press or roll buttons to 4mm thickness.
7 Now use your cutter. Try to keep a complete circle of outer colour. Carefully peel away waste clay.
8 Make button holes. Do not remove from foil. Place on baking tray.

EASTER EGGS

1 Make a cylindrical shape in marbled clay (approx 15mm).
2 Gently push down along length of cylinder on one side only (Diagram 7).
3 Slice into equal widths (approx 5mm) and place on foil.
4 Roll or press buttons to a thickness of 4mm.
5 Gently press into an egg shape with the modelling tool (Diagram 8). Smooth gently with fingertips. (Repeat 4 and 5 if necessary).
6 Make button holes. Tear or cut foil so each egg is on its own piece of foil. If the clay base is too soft to work on, leave in airtight container overnight and continue the next day.
7 For the bow you need to roll a very thin layer of clay, or press small pieces of clay between modelling tool and knife (Diagram 9).

DIAGRAM 11





The basic marbled buttons

Variation on marbled button — stages 4 and 5

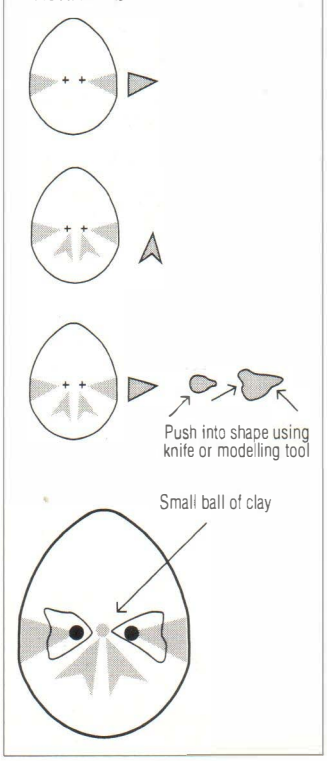
8 Make six triangles (Diagram 10) and place on egg as shown in Diagram 11.
9 Check the button holes are not blocked. The rest of the decorative stages are illustrated in Diagram 12.
10 Place on the baking tray and harden according to the manufacturer's instructions.

Do not try to enlarge holes once the button has been hardened, this will weaken the clay and possibly cause breakage. Hand wash the buttons at 40°C.

(Ed's note: There may be many brands of suitable clays, but the one I know to be readily available is called Fimo — you can find it in many different kinds of shops, from stationers, art and craft shops, even in some decorating outlets!).

Further details of Sue's button range are available from Baboushka Buttons, 42 Clarence Street, Lancaster LA1 3BB.

DIAGRAM 12



BUTTON ART

Variation on marbled button — stage 6

Variation on marbled button — stage 6

Marbled Easter eggs

Easter eggs — variations on a theme

BOOKS BYTES & STITCHES

Val Slater reveals all the details of the latest in books, patterns and discs

GARMENT DESIGNS FROM ARTIKA

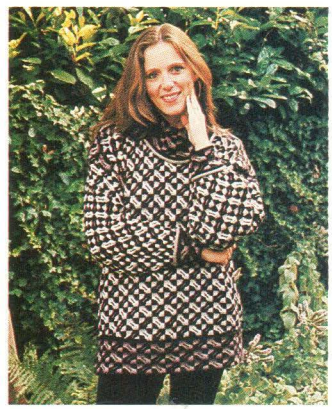
If you have seen an Artika Design stand at one of the knitting shows, you are bound to have admired some of the garments knitted to show off the fabrics to advantage. Now the garment patterns are also available and in a wonderful size range. The Star jacket (£3.95) is sideways knitted and goes up to a 58 inch bust, while the Snowstorm tunic (£3.50), Tapestry jacket (£3.50) and Patchwork tunic (£2.95) fit up to a 44 inch bust. The designs are easy to knit on any 24 stitch punchcard machine (or an electronic of course) — the Snowstorm tunic can be worked on a 12 stitch punchcard as this is the pattern repeat used. Only the Tapestry jacket requires a ribber — all the other garments can be worked completely on the single bed.

The original garments have been knitted in 4 ply Pure New Wool and a 'yarn pack' for any of the garments is now available from Mervi Silander of Paintbox yarns — which means you only pay for as much yarn as you need to complete the garment.

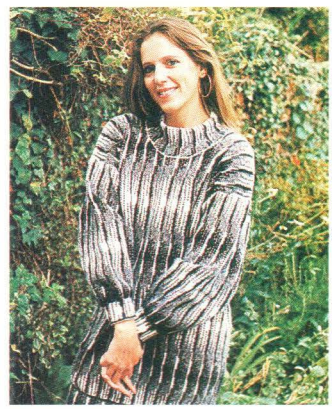
The patterns will normally cost the individual price quoted alongside them, but readers of *Machine Knit Today* who quote the mention in this article can buy the complete set of four designs for £12.50 until the end of April (a saving of about £2!).

The patterns, including a free catalogue of other Artika products, are available post free in the UK from Artika Designs, 41 Dundonald Road, London NW10 3HP Tel/Fax 081-968 3315.

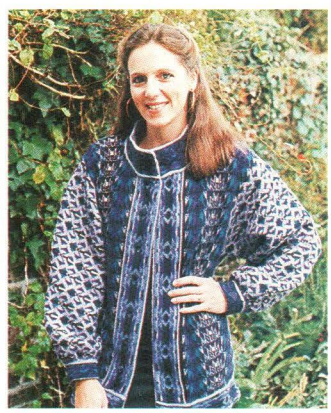
For details of Paintbox Yarns, contact Mervi Silander, 15 Bramblewood Close, Carshalton, Surrey SM5 1PQ.



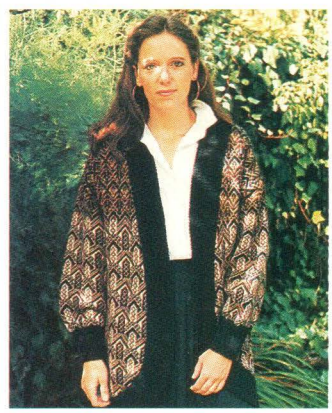
Patchwork tunic



Snowstorm tunic



Star jacket

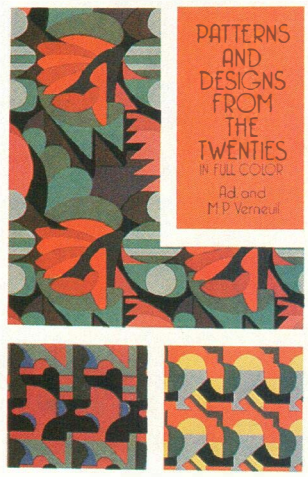


Tapestry jacket

LOOKING TO THE TWENTIES FOR INSPIRING DESIGN

It is amazing how 'modern' some designs from the past can look. I'm not always sure that it's purely fashion which dictates this, some design eras seem to have a timeless quality. A new book from Dover (distributed by Constable) epitomises modern design and yet is, as its title tells us *Patterns and Designs from the Twenties* in full colour by Ad. and M.P. Verneuil. The Art Deco designs are reprinted from a rare portfolio which was first published in Paris and is the work of two notable French illustrators. Designs are not gridded, yet their bold clean lines seem to invite a conversion to fabulous knitted fabrics. If you have the facility, then there's a wealth of inspiration for multi-coloured (double jacquard) fabrics. If you have an intarsia carriage, then portions of these patterns would translate beautifully as bold motif areas (embodying many of the ideas that Carole Baker has been presenting in her 'Exploding the Myth' series).

If you have a taste for clean, abstract design, then you will find this book a pleasure. Priced at £6.95 it should be available in your local book shop by now,

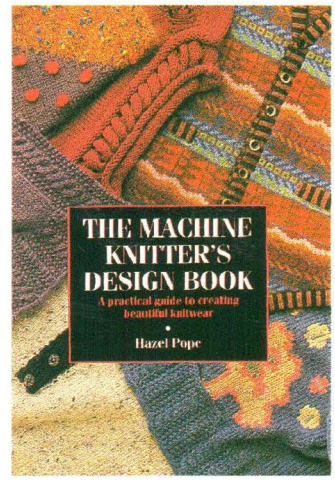


but if you have any difficulty in obtaining a copy, then contact Emma Dawson, PR, Constable and Company Ltd, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9LR.

THE MACHINE KNITTER'S DESIGN BOOK

This was the title of a book offered post free in December. If you didn't take advantage of the offer, then put this on your birthday or Easter present list (books are not fattening!).

In her introduction, Hazel Pope says that "this is a book for enthusiasts; for eager beginners and experienced machine knitters alike" and the contents bear up well to such a claim.



Techniques and stitch design methods are given for some interesting fabric types and combinations. These include single bed mosaic slip stitch, which takes full advantage of a single bed colour changer to produce virtually floatless coloured fabrics. Tuck and slip combinations which combine colour and texture are illustrated in variations some using the plain and some the purl face of the work. Handworked techniques range from cables and bobbles to chevron lace edgings and a chapter entitled 'Combining Techniques' mixes bobbles with intarsia, cables with Fair Isle and looks at bold pattern inserts (one design appearing superimposed on another) for electronic machines.

To satisfy any cravings which could develop to try some of the fabrics in a practical way, there is a range of jacket and sweater patterns which show off the stitches to full advantage. Amongst these designs are many suitable for 24 stitch standard gauge machines, with some for chunky knits and electronics.

This is a must for the club library and highly desirable as a personal copy. Priced at £15.99 it should now be available from your local book shop. If you have any difficulty in obtaining a copy, then contact the publishers — David & Charles, Brunel House, Newton Abbott, Devon TQ12 4PU.

STITCH PATTERN LIBRARY ON DISC

A new series of discs to build up your stitch pattern library is available from Wendy Damon. There are eight sets. Small illustrations are shown on the page opposite for three of them — 'Paisley', 'Swirl' and 'Garter 1'. Others include titles such as 'Leaves' — a range of life-like to abstract designs based on the varied shapes of leaves; 'Shell' which is a set of rich and varied geometric two colour Fair Isle designs; 'Lemons' — a set of three and four coloured jacquard patterns with great use of colour; 'Check' which ranges from tartan style plaids to tweed effects in patterns designed for two coloured Fair Isle and 'Quilt' another three and four coloured jacquard set based on simple quilt block shapes but cleverly arranged in stunning colour combinations.

Disc formats available are Desig-

naKnit (DK); Brother disc drives (BD), and PCX format (PCX) — the latter can be imported into a variety of drawing and stitch patterning programs for use or further modification. A black and white catalogue with order form is available and all discs cost £4.50 each. To order, or for further information or a catalogue, send an SAE to Wendy Damon, 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.

MORE POSH FROCKS

If you have a need to wear (or make for others) dressy suits and dresses, then designs from Ann Brown may already grace your pattern collection. If they don't, then take a look at these! Book 22 (£3.50) is a garter carriage suit, worked in three strands of French Crepe with a top that can be worked with long or short sleeves — select the top for the weather and occasion! The skirt of this suit is particularly interesting, combining fine garter stitch ridges with a stocking stitch section which is in turn patterned with small diamond motifs. The overall effect is that of a pleated skirt with patterned panels. An interesting combination of Sable Crepe and a slubbed yarn called Crocus is a main feature of the two piece suit featured in Book 24 (£3.50). This is worked on a standard gauge machine and uses tuck stitch with some striped areas, for which Ann suggests the use of a single bed colour changer. The size range is generous on most of the 'Posh Frocks' designs, the last suit fits up to a 46 inch bust and 48 inch hip.

If you are a Passap/Pfaff knitter who has looked at Ann's designs and decided they would be too difficult to convert to your machine, then you will be happy to note that Ann now has some *Posh Frocks for Passap* designs available. The one illustrated (£4.00) is worked in Bramwell's Hobby yarn and can be worked on a Duo with Deco or an E6000 machine.

All the featured patterns and many more are available by mail order from Posh Frocks by Ann Brown, 35 The Links, Whitehill, Bordon, Hants GU35 9HB. Add 75p p&p for two or more items, 50p for one to the prices quoted above.

FLORALS IN ABUNDANCE

Whatever fashion dictates, especially during the spring and summer, there is always a place for floral themes, whether as motifs, all-over patterns or added on features. Three new offerings from Dover books provide different pictorial resources.

Wildflower Designs and Motifs by Charlene Tarbox, priced at £5.95, features a range of beautifully drawn black and white flower pictures. Shown as single and grouped arrangements, within their own border or forming borders, there are many delightful patterning themes here. As usual, computer owners with scanners are at an advantage as pictures are easily scanned and then reworked to form stitch designs. However,

Charlene Tarbox
WILDFLOWER DESIGNS AND MOTIFS
for Artists and Craftspeople
Dover Clip Art Series
READY-TO-USE
FLORAL BORDERS ON LAYOUT GRIDS
Copyright-Free Designs · Printed One Side · Hundreds of Uses
Designed by STEFEN BERNATH
POSH FROCKS for PASSAP
by
PAISLEY
SWIRL
GARTER
POSH FROCKS by ANN BROWN
GARTER CARRIAGE SUIT KNITTED IN THREE STRANDS OF FRENCH / FINE CREPE.
THE SUIT CAN BE KNITTED WITH SHORT SLEEVES IF LIKED
BOOK 2
£3.50p
POSH FROCKS by ANN BROWN
Two Piece Suit knitted in Sable Crepe featuring Tuck Stitch with a fine slubbed yarn called Crocus. Knitted on a standard gauge machine with a ribber. A single bed
24
Dover Needlework Series
STATE FLOWERS
Iron-On Transfer Patterns
Claire Bryant

A small selection of Wendy Damon's disc patterns

transparent graph paper and a little adaptation for a stitch shape, will produce equally interesting results for punchcard owners.

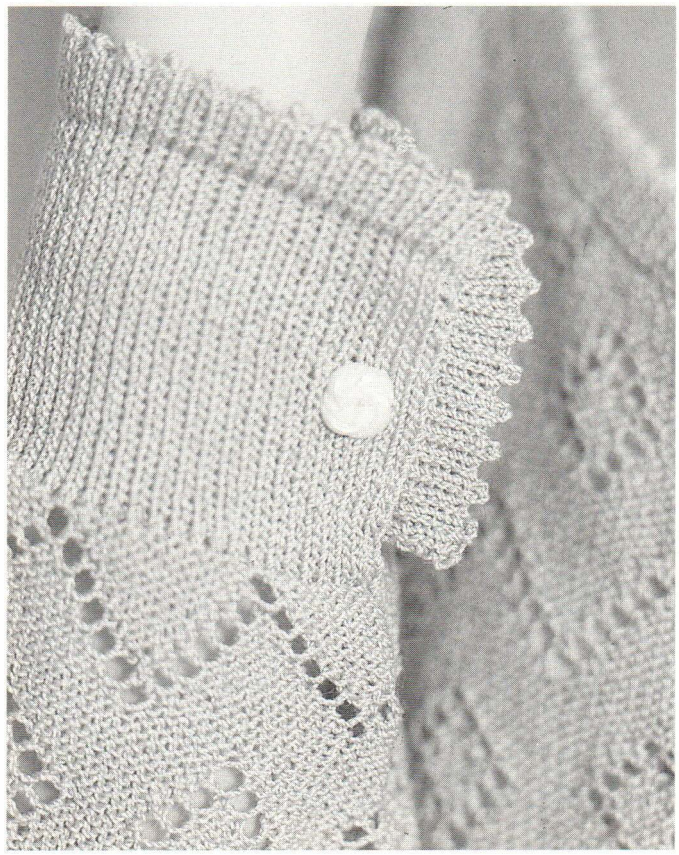
If our Painting supplement last December persuaded you to incorporate designs in paints and crayons on your knitwear, then you could make good use of *State Flowers* a set of Iron-on Transfer Patterns by Claire Bryant (£3.80). Many of the flowers are illustrated with the names of the states below them — but you do not have to use these sections if you don't want to! The flower motifs range from a quarter of the size of this page down to approximately 3-4cm square. Many of the flowers are familiar to us including poppies, violets, clover and anemones; others less so — mountain laurel, Cherokee rose and Oregon grape for instance. All are, however, highly decorative and could be used in a variety of ways on knitwear — or translated for stitch designs as suggested for the last book.

A different style of resource book is *Floral Borders on Layout Grids* by Stefan Bernath. The designs themselves are not gridded, but drawn on to one — they are intended for use by graphic artists. However, there are many delightful border combinations in the book which could gracefully adorn summer knitwear and using the underlying grid as a guide, designs could be re-scaled for use as punchcards, embroidery motifs or painting patterns. Priced at £5.45, this book, like the two previously mentioned, should be available from your local book shop — if you have any problems in obtaining a copy, then contact Constable publishers (address as given earlier).

CAROL McCAIG

Lady's Long Lace Cardigan

MACHINES: *These instructions are written for standard gauge punchcard machines with lace carriage (or any machine if hand transfer used)*
YARN: *Yeoman Aurora*
FIBRE CONTENT: *30% Wool, 20% Nylon, 50% Acrylic*
COLOUR: *We used Coral (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*



SIZES
To suit bust 86[91:96:101:106:111]cm.
Finished measurement 103[111:119:119:127:136]cm.
Length 71cm.
Sleeve seam 48cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Aurora
2 x 400g cones in MC.
16 buttons.

MAIN TENSION
28.5 sts and 50 rows to 10cm measured over lace patt(tension dial approx 4).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Purl side is used as right side for main fabric and knit side for cuffs and edgings.
Measurements given are those of finished garment and should not be used to measure work on the machine.

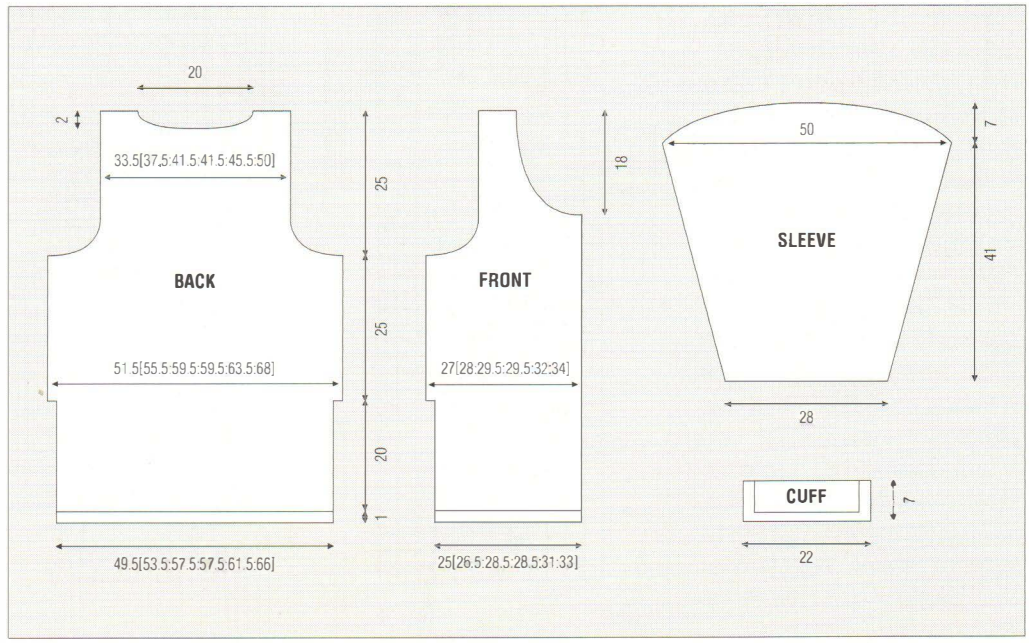
PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Hand transfer chart given so pattern can be worked manually if desired.
Note: Transfer lace using lace carriage worked as Fashion or multi-transfer lace. The punchcard was designed for Brother machines. Silver Reed/Toyota machines need to add an extra 2 blank rows to the punchcard, corresponding with sections where 4 rows are worked between transfers. Alternatively, these machines could use the hand transfer chart to work out a single action transfer pattern if desired.

SPECIAL NOTE
Back Neck Shaping: when shaping the back neck, cast off the centre sts as directed and using 2 separate cones of yarn knit both shoulders simultaneously by changing the yarn in the feeder at the centre on every pass of the carriage.
Picot Line = Transfer 2nd and every foll alt st on to its adjacent N, leaving empty Ns in WP.

BACK
Push 142[152:164:164:176:188] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. CAR.
RC000. Insert punchcard and lock on first row. Using MC and MT, K2 rows. Start and work in lace patt (using lace carr or hand transfer) throughout**. K until RC shows 100.
SHAPE SLIT
RC000*. Cast on 2[3:3:3:3:3] sts at beg of next 2 rows. 146[158:170:170:182:194] sts. K until RC shows 126.
SHAPE ARMHOLES
RC000. Cast off 6 sts at beg of next 2 rows. Cast off 3 sts at beg of next 4 rows. Cast off 2 sts at beg of next 6 rows. Dec 1 st at each end of next and every foll alt row 4 times in all, K1 row. Dec 1 st at each end of next 3 rows. 96[108:120:120:132:144] sts. K until RC shows 116. CAR.
BACK NECK
Using a separate piece of MC, cast off 36 sts at centre. Using separate cones of yarn for each side (see special note), cast off 3 sts at opposite side to carr on next 2 rows. Cast off 3 sts at opposite side to carr on next 2 rows. Cast off 2 sts at opposite side to carr on next 4 rows. Dec 1 st at opposite side to carr on next 2 rows, K2 rows. RC shows 128. WK each shoulder in turn over rem 19[25:31:31:37:43] sts.

LEFT FRONT
Push 70[75:81:81:87:93] Ns at R and 1 N at L to WP (reverse for R front). Work as given for back to *. Cast on 2[3:3:3:3:3] sts at beg of next row. 72[78:84:84:90:96] sts. K until RC shows 126 (K1 extra row for R front).
SHAPE ARMHOLE
RC000. Cast off 6 sts at beg of next row, K1 row. Cast off 3 sts at beg of next and foll alt row, K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all, K1 row. Dec 1 st at armhole edge on next and every foll alt row



4 times in all, K1 row. Dec 1 st at armhole edge on next 3 rows. 48[54:60:60:66:72] sts. K until RC shows 35 (K1 extra row for R front).

SHAPE NECK

Cast off 9 sts at beg of next row, K1 row. Cast off 3 sts at beg of next and every foll alt row 3 times in all, K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all, K1 row. Dec 1 st at beg of next and every foll alt row 5 times in all. 19[25:31:31:37:43] sts. K until RC shows 128.

JOIN SHOULDERS

With wrong side facing, pick up sts from below WY on corresponding back shoulder and hang evenly on to Ns. Pull back sts through front sts (i.e. knitting garment back through garment front sts). T10, K1 row and cast off using latch tool.

RIGHT FRONT

Work as given for L front, reversing cast on and noting difference in rows to reverse shaping.

SLEEVES

Push 80 Ns to WP. Work as given for back to **. K until RC shows 6. Inc 1 st at each end of next and every foll 6th row 31 times in all. 142 sts. K until RC shows 208. Place a marker at each edge.

SHAPE TOP

K6 rows. Dec 1 st at each end of next and foll 4th row. Dec 1 st at each end of next row, K2 rows. Dec 1 st at each end of next and foll alt row, K2 rows. Dec 1 st at each end of next and foll 4th row, K2 rows. Dec 1 st at each end of next 9 rows. Cast off rem 110 sts behind sinker posts.

CUFFS

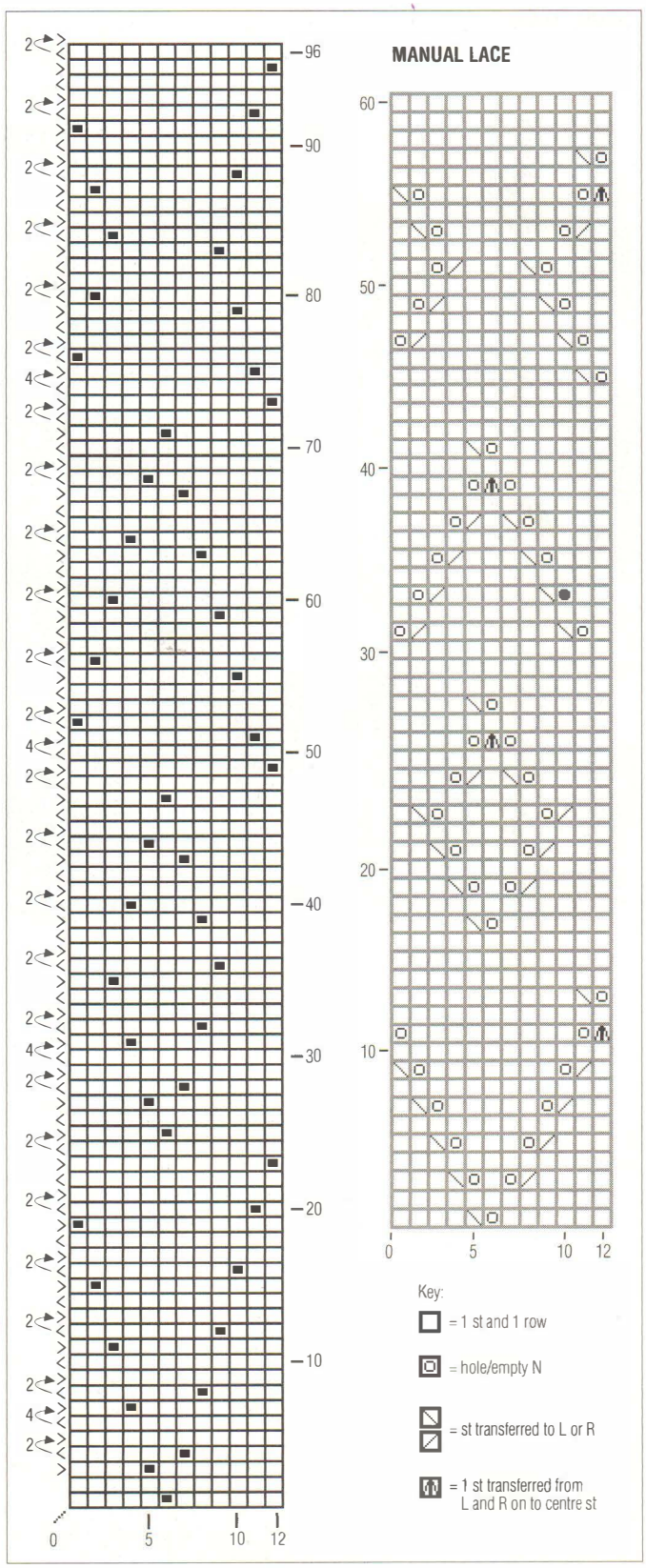
Push 94 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord (leaving a length of approx 20 cm at each end), K1 row. RC000. Using MC and MT, K8 rows. Work picot line. K8 rows. Turn a hem by picking up first row worked in MC and hang evenly along the row. K2 rows. RC000. Remove 16 sts from each end on to the 20cm length of nylon cord at each end. 62 sts rem. At the same side as carr, put 3 sts from nylon cord on to end N in WP (4 sts on 1 N). K1 row and repeat on other side. K1 row. Continue by picking up one st at same side as carr on every row. Make a 2 st buttonhole over 5th and 6th N from L (R for second cuff) when RC shows 12. When all sts are picked up, K1 row. RC 29. WK.

Turn cuff and replace on to same Ns, K side facing. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns dec 18 sts evenly along the row. Using MC and MT, K1 row. Cast off behind sinkers.

NECKBAND

Worked in 2 halves centre front to centre back.

Push 114 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. RC000. Using MC and MT, K2 rows. Inc 1 st at R on next and every foll alt row 3 times in all. Work picot line. Using MT-1, dec 1 st at R on next and every foll alt row 3 times in all. K until RC shows 16. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up neck edge, hanging centre front at shaped end of band through to centre back at other end — evenly along the row. Using T10, K1 row. Cast off using latch tool.



Work second neckband as for first, reversing all shaping.

BUTTON BAND

Push 146 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. RC000. Using MC and MT, K2 rows. Inc 1 st at L on next and every foll alt row 3 times in all. K until RC shows 8. Work picot line. Dec 1 st at L on next and every foll alt row 3 times in all, K until RC shows 16. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up front edge, with neck edge at L, and hang evenly along the row. Using T10, K1 row and cast off.

BUTTONHOLE BAND

Work as given for button band, reversing shaping and adding 2 st buttonholes when RC shows 4 and 10 over sts R71-70, 61-60, 51-50, 41-40, 31-30, 21-20, 11-10, 1-L1, L10-11, 20-21, 30-31, 40-41, 50-51, 60-61 — 14 buttonholes in all. Complete as given for button band, hanging neck edge at shaped edge of band (R).

FRONT BANDS

Push 71[76:82:82:88:94] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT, K8 rows. Using MT+1, K1 row. Using MT-1, K8 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up bottom front edge and hang evenly along the row. Using T10, K1 row and cast off using latch tool.

BACK BAND

Push 142[152:164:164:176:188] Ns to WP. Work as given for front bands, completing by picking up sts from bottom of back band.

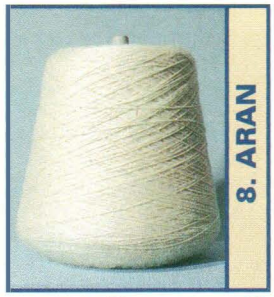
SIDE VENT BANDS

Push 60 Ns to WP. Work as given for front bands, but complete by picking up side slits, hanging front hem on to 3 Ns. Finish as given for front bands.

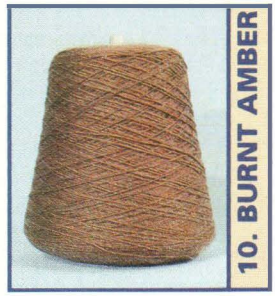
TO MAKE UP

Mattress stitch mitred edges at front neck. Join centre back neck seam. Block pieces to correct measurements and steam thoroughly. Set in sleeves, between markers — ensuring sleeve buttonhole is at back. Join side and sleeve seams. Sew on buttons to correspond with buttonholes, adjusting button position at wrist for comfortable cuffs.

1. GUN METAL

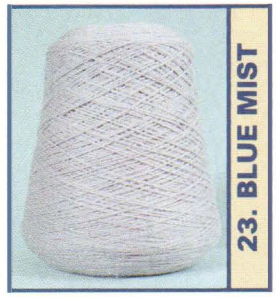

8. ARAN

9. PLUM

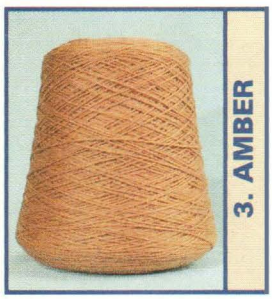

10. BURNT AMBER

11. SAGE

2. CHARCOAL


23. BLUE MIST

12.SAND


3. AMBER

22. SOFT GREEN

13. DONKEY

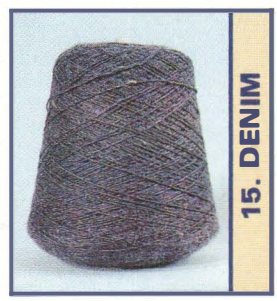
4. BARK

21. BLUE HAZE

14. BILBERRY

5. KHAKI

20. FJORD GREEN


15. DENIM

6. RUSSET BROWN

19. KOALA

16. SILVER GREY

7. PACIFIC

18. TOBACCO

17. DAWN MIST

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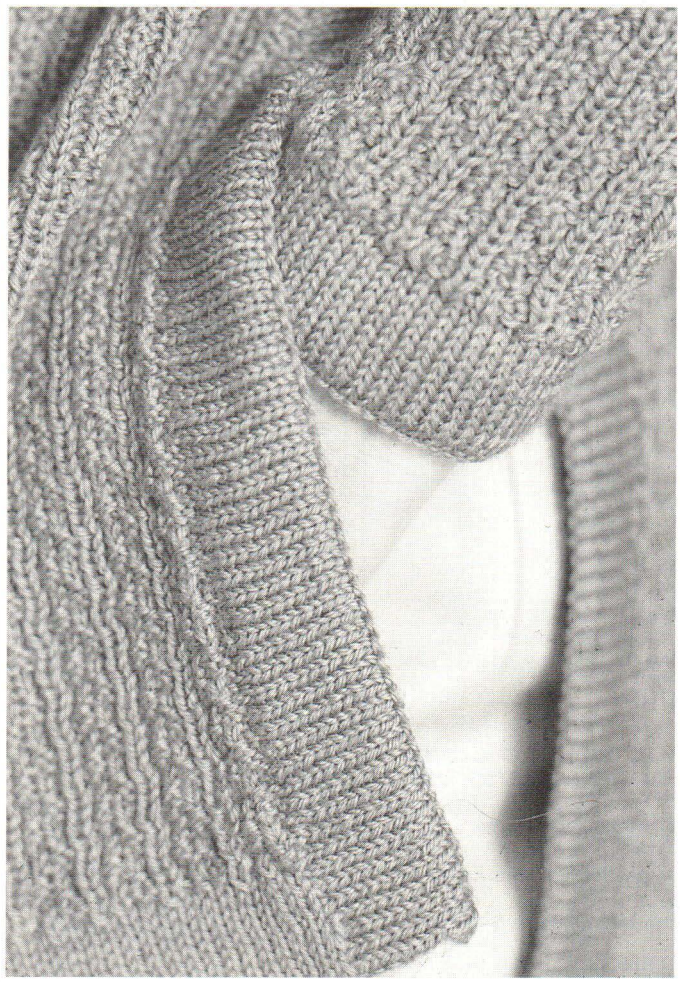
SHEILA BELLUE

Lady's Garter Stitch Trimmed Tunic

MACHINES: *These instructions are written for standard gauge electronic machines with garter carriage (alternative punchcards given for punchcard machines)*
YARN: *Bramwell Roseknit 4 ply*
FIBRE CONTENT: *100% Superwash Wool*
COLOUR: *We used Mink Shade 25 (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU*



SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 104[112:120]cm.
Length 71[73:75]cm.
Sleeve seam 41[42:43]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Roseknit 4 ply
2 x 500g cones in MC.
7 buttons.

MAIN TENSIONS
32 sts and 39 rows to 10cm measured over st st (tension dial approx 6 = MT).
37 sts and 37 rows to 10cm measured over garter st patt (tension dial approx 8).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side. Side facing knitter is right side of garter stitch.
Measurements given are those of finished garment and should not be used to measure work on the machine.

ELECTRONIC PATTERN
Program patts/mark mylar sheet for patts A and B before starting to knit.

PUNCHCARD PATTERN
Punch cards A and B before starting to knit. *Note:* Your garter stitch punchcard should be substituted for patt B, locked on a punched row.
Patt A differs from the pattern shown on the garment, but is in keeping with the design.

SPECIAL NOTE
Instructions written for electronic machines. However, since there is no select row for punchcard machines with a garter carriage, there should be no difficulties in following the instructions — just remember to use the alternative punchcard patt given.
KC = main carr; GC = garter carr.

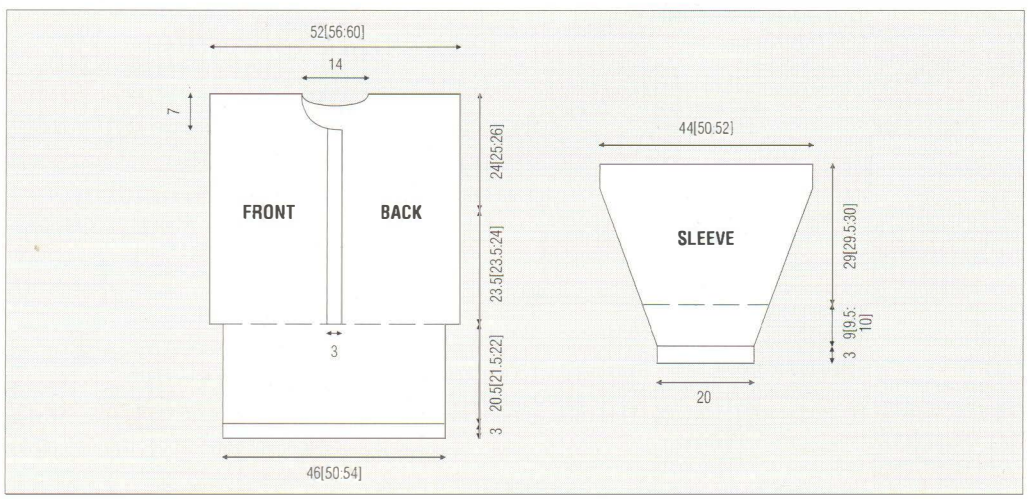
BACK
Push 170[186:200] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC and MT+2, K1 row. Attach GC. Program patt A.
Set RC at 000. Work in garter patt A until RC shows 76[80:82]. Attach KC and WK. Push 146[160:172] Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 24[26:28] sts evenly along the row.

SHAPE SIDE VENTS
RC000. Using MC and MT, cont in st st throughout*. Cast on 10 sts at beg of next 2 rows. 166[180:192] sts. K until RC shows 92[92:94]. Place a marker at each edge. K until RC shows 182[186:192].

SHAPE NECK
Using a separate piece of MC, cast off 30 sts at centre. Set carr to HP and push 68[75:81] Ns at L to HP. Cont on rem 68[75:81] sts at R for first side. K1 row. Cast off 4 sts at beg of next and foll alt row. WK over rem 60[67:73] sts.
CAL. Push 68[75:81] Ns nearest carr to UWP and work to correspond with first side.
WK over rem 46 sts.

FRONT
Work as given for back to *. K1 row. CAL. Set carr for HP. Push 73[80:86] Ns at R of centre '0' to HP. WK over rem 73[80:86] sts. CAR. (CAL for L front). Set carr so HP Ns will K.
RC000. Using MC and MT, cast on 10 sts at beg of next row. Cast on 19 sts at beg of next row. 102[109:115] sts. Transfer 7th st at L of centre '0' to its adjacent N, pushing empty N to NWP. K until RC shows 8. Work a 2 stitch buttonhole over st 1 at each side of centre '0' and sts 13 and 14 to L of '0'. K until RC shows 158[162:168] working buttonholes as before when RC shows 32, 56, 80, 104, 128, 152[32, 57, 82, 107, 132, 156: 32, 58, 84, 110, 136, 162] — 7 buttonholes in all. CAR. Push empty N to WP. K1 row.

SHAPE NECK
Cast off 27 sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge



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on next and every foll alt row 8 times in all. 60[67:73] sts. K until RC shows 186[190:196]. WK.
Push 73[80:86] Ns to WP. With wrong side facing, rehang sts evenly on to Ns. CAR. Using MC and MT, K1 row. Work as given for first side, reversing shaping and omitting buttonholes.

LOWER HEMS

Push 146[160:172] Ns to WP. With wrong side facing, pick up bottom edge below WY and hang on to Ns dec 24[26:28] sts evenly along the row. **Using MC and MT, K12 rows. Attach GC and program patt B. K1 row. Using KC and MT, K12 rows. Using T10, K1 row. Cast off using latch tool**.

SLEEVES

Push 74 Ns to WP. Work as given for back until RC shows 8 in garter patt A. Inc 1 st at each end of next and every foll 3rd[alt:alt] row 4[16:15] times in all, K1[0:0] row. Inc 1 st at each end of next and every foll alt[foll:foll] row 10[2:6] times in all. 104[112:118] sts. RC 40[42:44].
Attach KC and WK.
Push 90[96:102] Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 14[16:16] sts evenly along the row.
RC000. Using MC and MT, cont in st st throughout*. K3 rows. Inc 1 st at each end of next and every foll 4th row 10[12:14] times in all, K2 rows. Inc 1 st at each end of next and every foll 3rd row 22[20:18] times in all. 154[160:166] sts. K until RC shows 114[116:118] and WK.

SLEEVE HEMS

Push 64 Ns to WP. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 10 sts evenly along the row. Work as given for lower hems from ** to **.

SIDE VENTS
Work four alike

Turn back and front hems to inside on fold line provided by garter stitch row. Press lightly and slip stitch in place.
Push 58 Ns to WP. With wrong side facing, pick up side vent edge and hang evenly on to Ns. Work as given for lower hems from ** to **.

COLLAR

Turn front facings to outside along fold line made by N in NWP. Pin. Using a fine back stitch, seam from outside edge to centre front. Turn facing to inside and press lightly. Slip stitch in

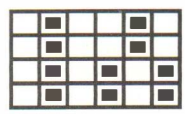
ELECTRONIC DESIGNS

Patt A

Patt B

PUNCHCARD DESIGNS

Patt A



Patt B

6 st repeat
Punch 4 times across card
A: punch sufficient rows to join card
B: just one row required

position, matching buttonholes. Graft both sets of shoulder sts.
With GC in position, push 110 Ns to WP. Using MC and MT+2, cast on. Program patt A.
Set RC at 000. Reducing tension by one dot every 5th row, K until RC shows 40. Using KC, WK.
Turn work so that wrong side is facing and rehang on to Ns. With wrong side of garment facing, hang neckline evenly on to same Ns, from centre front to centre front. Using MC and MT, K4 rows. Cast off loosely behind sinkers.

INSERT SLEEVES

CAL. Push 154[160:166] Ns to WP. With right side of garment facing, shoulder seam to centre '0' hang armhole edge evenly on to Ns from marker to marker. With wrong side of sleeve facing, hang sts from below WY evenly along the row. Using MC and T10, K1 row. Cast off using latch tool.

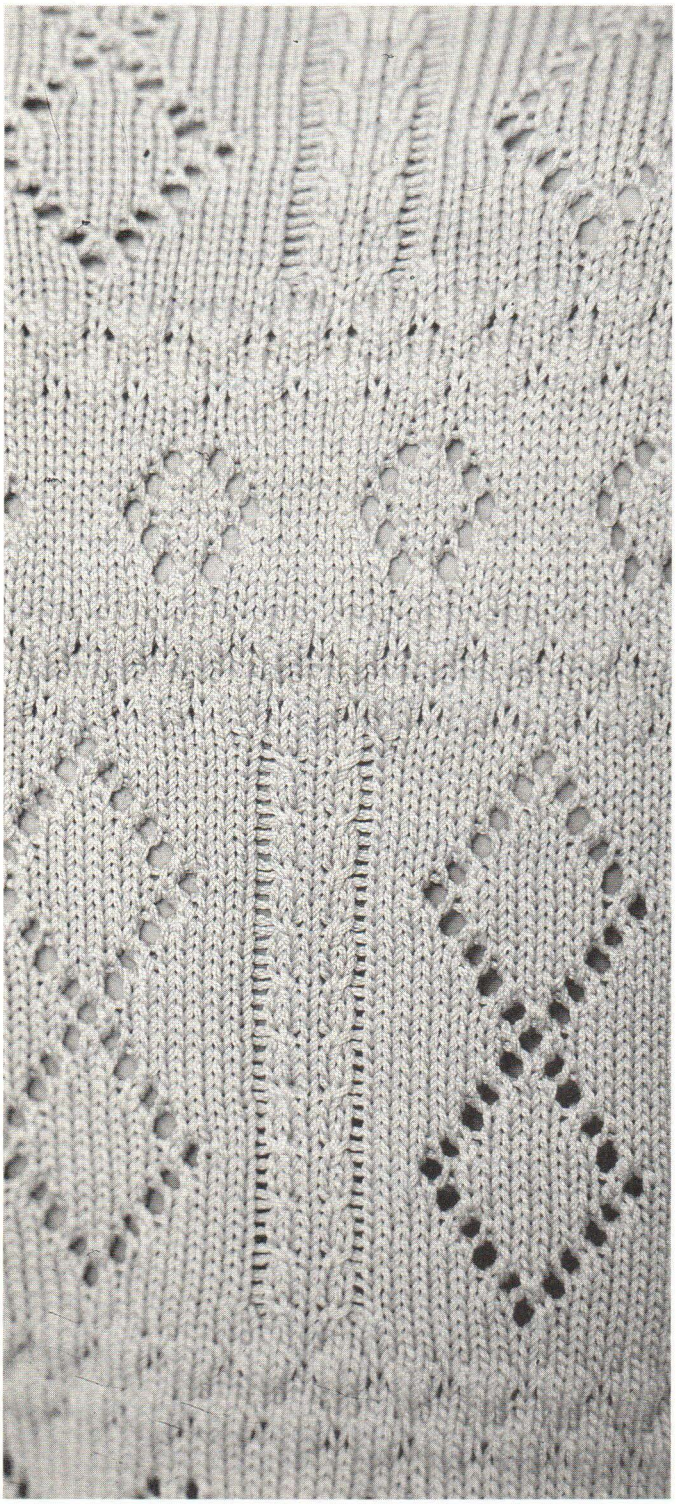
TO MAKE UP

Lap right front over left, sewing neatly in position at lower edge. Turn collar facing down over seam; pin evenly and hem down. Sew on buttons to correspond with buttonholes. Turn side vents to inside on fold line made by garter stitch row. Press lightly, then slip stitch in position. Join side and sleeve seams. Turn sleeve hems to inside as before and stitch down.
Close fastening. Wash and spin garment. Pull firmly to correct size and shape then smooth flat on to a towel to dry.

Lady's Short Sleeved Tuck and Lace Top

Illustrated on page 57

MACHINES: *These instructions are written for standard gauge Brother punchcard or electronic machines with ribber*
YARN: *Brockwell 4 ply Mercerised Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Peach Shade 633 (MC)*
STOCKISTS: *This yarn can be obtained from Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ*



SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 100[104:110:115:120]cm.
Length 59[59:60.5:60.5:60.5]cm.
Sleeve seam 18cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell 4 ply Mercerised Cotton
1 x 500[500:550:600:600]g cone in MC.

MAIN TENSION
32 sts and 46 rows to 10cm measured over patt and after washing swatch. One repeat of patt should measure 17.5cm (tension dial approx 5).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

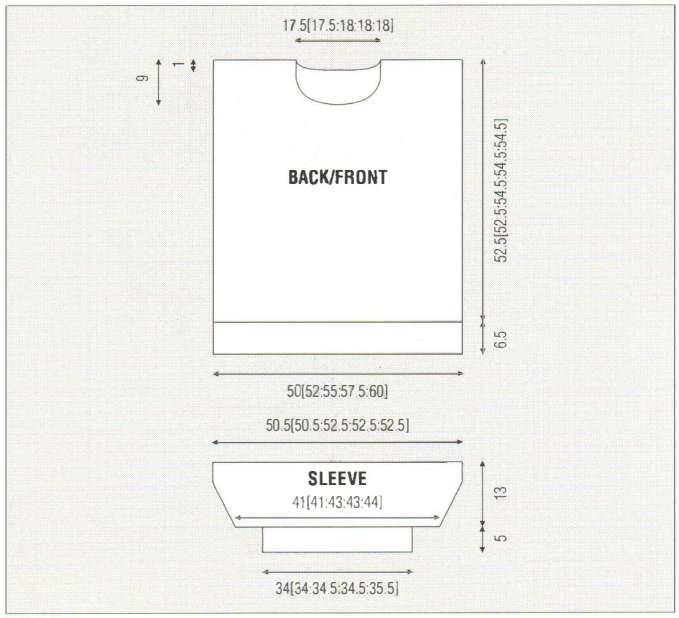
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

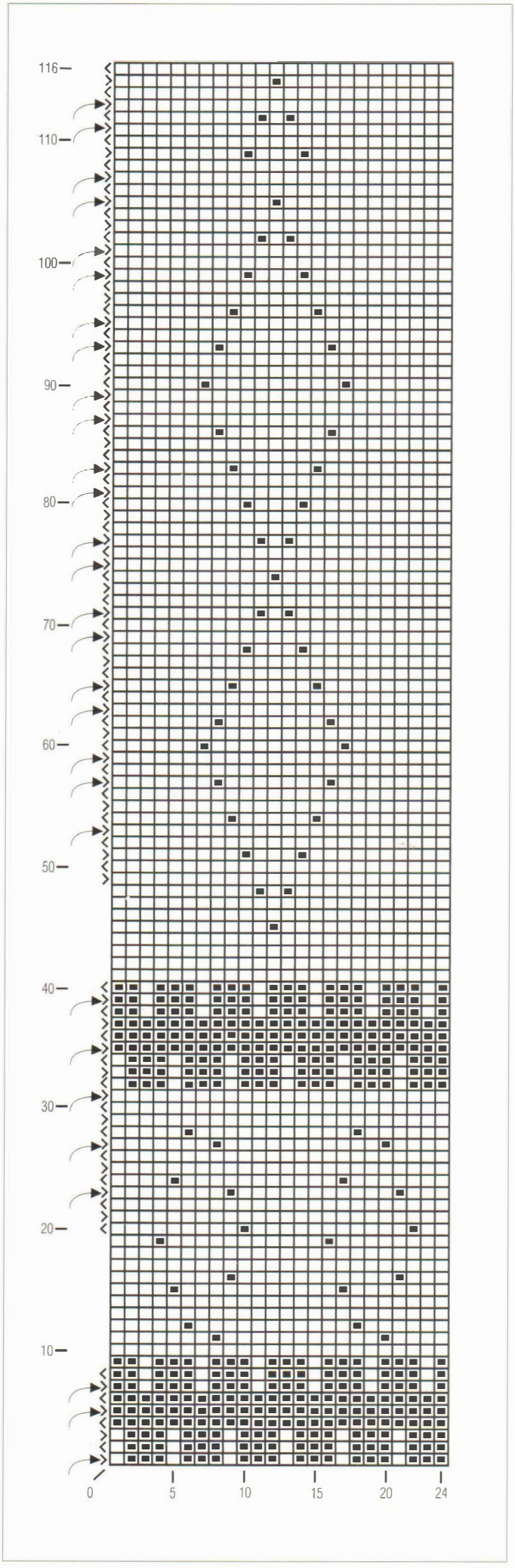
PUNCHCARD PATTERN
Punch card before starting to knit.

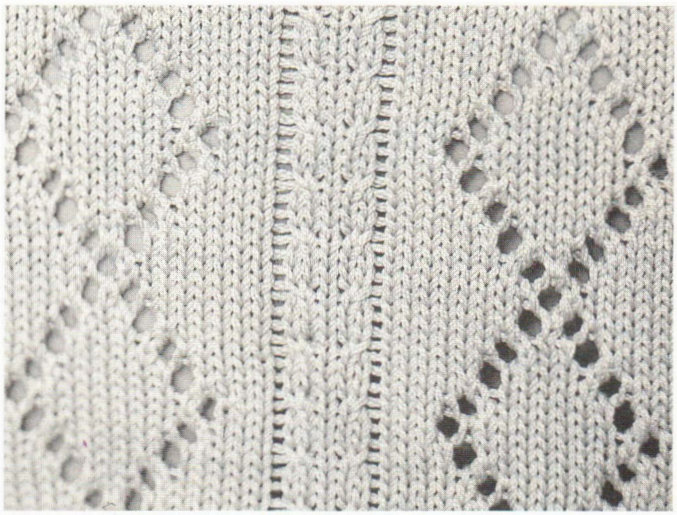
PATTERN NOTE
Insert punchcard and lock on row 1 (this is row 1 of patt).* Set carr to select/memorise patt and K 1 row. Release punchcard. Set carr to K tuck stitch and K 9 rows. Set carr for plain knitting (so that card does not move) and K 4 rows. (CAR)*. Using lace carr (punchcard will be on correct row for this) transfer sts, knitting 2 rows with main carr between transfers. After last set of transfers, K 4 rows. Lock punchcard on row 32 and repeat from * to *.
Arrange Ns according to Diagram 1. Transfer sts marked x to the right and sts marked o to the left. Push empty Ns to NWP. **Transfer sts with the lace carr, then cable sts thus: cross st marked 1 over 2, and cross st marked 4 over 3. K 2 rows with main carr. Transfer sts with lace carr and K 2 rows**. Repeat from ** to **. After last set of transfers, K 2 rows and push empty Ns back to WP. Put heel of adjacent sts onto Ns. These 82 rows form pattern and should be repeated throughout.

BACK
With RB in position, set machine for 1x1 rib. Push 153[159:169:177:185] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Cast on and K3 tubular rows. Set RC at 000. Using MT-3•/MT-3•, K 27 rows. Transfer sts to MB. Inc 7sts evenly along the row. 160[166:176:184:192] sts. K 3 rows. CAR.
Set RC at 000. K in patt (see patt note) until RC shows 242[242:264:264:264] (CAR).

SHAPE NECK
Make a note of position in patt. Using nylon cord, K 98[101:107:111:115] sts at L by hand taking Ns down into NWP. Cont on rem 62[65:69:73:77] sts at R for first side.
K 2 rows. Using nylon cord, K 10 sts at neck edge by hand taking Ns down into NWP. K 2 rows. Using T10+, K 1 row. Cast off rem 52[55:59:63:67] sts loosely.
Unravel nylon cord over 62[65:69:73:77] sts at L. Reset pattern at noted row. Reset RC at 242[242:264:264:264]. Complete to correspond with first side,







reversing shapings.
Unravel nylon cord over rem 56[56:58:58:58] neck sts. WK.

FRONT

Work as given for back until RC shows 204[204:226:226:226]. CAR.

SHAPE NECK

Note patt row. Using a separate length of yarn, cast off centre 14[14:16:16:16] sts. Using nylon cord, K 73[76:80:84:88] sts at L by hand taking Ns down into NWP. Cont on rem 73[76:80:84:88] sts at R for first side. K 1 row. Dec 1 st at neck edge on next 6 rows. K 1 row. Dec 1 st at neck edge on next and every foll alt row, 15 times. 52[55:59:63:67] sts. K until RC shows 246[246:268:268:268]. Using T10+, K 1 row. Cast off loosely.
Unravel nylon cord over rem sts at L. Reset pattern on noted row. Reset RC at 204[204:226:226:226]. Complete to correspond with first side, reversing shapings.

SLEEVES

Push 132[132:138:138:140] Ns to WP. Using WY, cast on and K a few rows ending CAR. K 2 rows.
Set RC at 000. Work in patt (see patt note) throughout. Inc 1 st at each end of every 4th row 15 times. 162[162:168:168:170] sts.
K until RC shows 62. Place a marker on centre st and cast off loosely.

CUFFS

With RB in position set machine for 1x1 rib. Push 109[109:111:111:113] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Cast on and K 3 tubular rows.
Set RC at 000. Using MT-3/-3, K 23 rows. Transfer sts to MB. Using MT, K 1 row. With wrong side facing, hang lower edge of sleeve onto Ns dec 23[23:27:27:27] sts evenly along the row. Using MT, K 1 row. Cast off loosely.

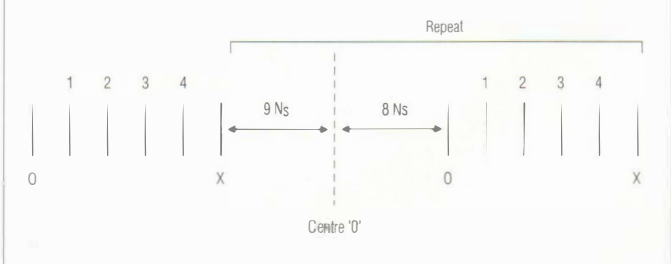
NECKBAND

Join right shoulder seam. With RB in position set machine for 1x1 rib. Push 143[143:147:147:147] Ns on MB and corresponding Ns on RB to WP. CAR. Cast on and K 3 tubular rows. Using MT-3/-3, K 27 rows. Transfer sts to MB. Using MT-1, K 1 row. With wrong side facing, pick up 56[56:58:58:58] sts from below WY at back neck, 36sts from front side neck, 14[14:16:16:16] sts from front neck and 37 from front side neck and hang onto Ns. Using MT, K 1 row. Cast off loosely.

TO MAKE UP

Wash and block pieces to correct measurements. Do not press. Join rem shoulder and neckband seam. Fold neckband in half and slip stitch down. Sew in sleeves, matching marker to shoulder seams. Join side and sleeve seams.

DIAGRAM 1 Needle layout for lace/cable section



PATRICIA OWENS

START TO FINISH

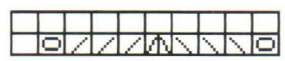
Hems and edgings can add style and fashion detail to the simplest garment. Wendy Damon has some neat ideas for single beds

The method you use to begin your work can alter the design considerably. Put a lace hem instead of a rib hem and you have changed a pullover into a tunic. Neat hems and edgings will also ensure your garment has a professional look.

All the following hems are worked on a single bed machine and are worked at a tension setting two numbers less than main tension. Most of them involve some hand tooling but they are not difficult or tremendously time-consuming to do. Most of the samples show a hem but many of these techniques can be used to finish off a neckline or an armhole, or adapted for button and buttonhole bands.

Some of the examples begin with waste yarn knitting. this is to give some length to hang weights on, or in the case of the garter hem to prevent the work curling off the needles. To begin with waste knitting, with waste yarn, cast on and knit until there are two or three inches of waste knitting. With cast-on cord, knit one row. Now carry on with the instructions for the hem. The waste yarn is removed by pulling out the cast-on cord.

DIAGRAM 1



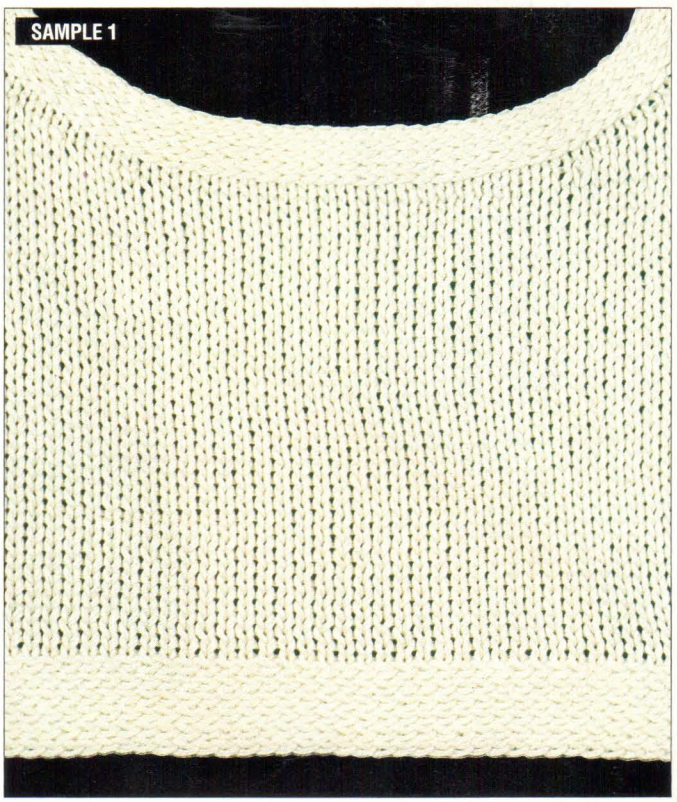
Key:

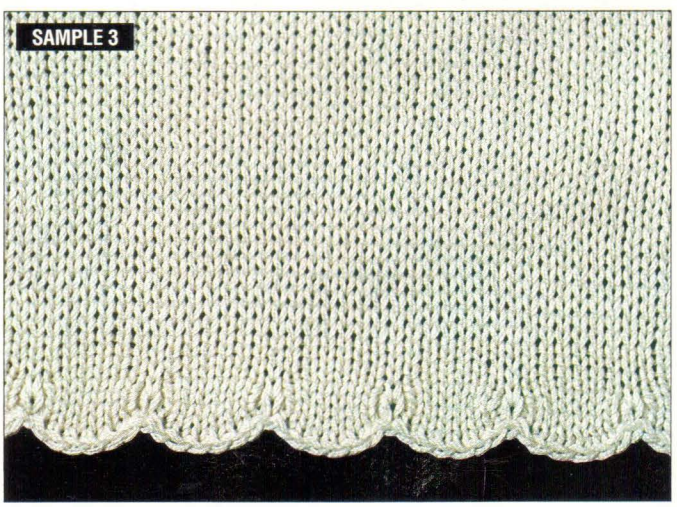
= 1 st and 1 row

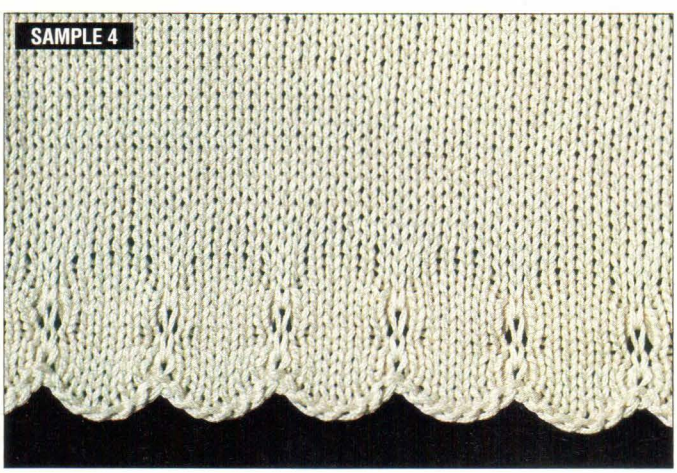
= Empty N

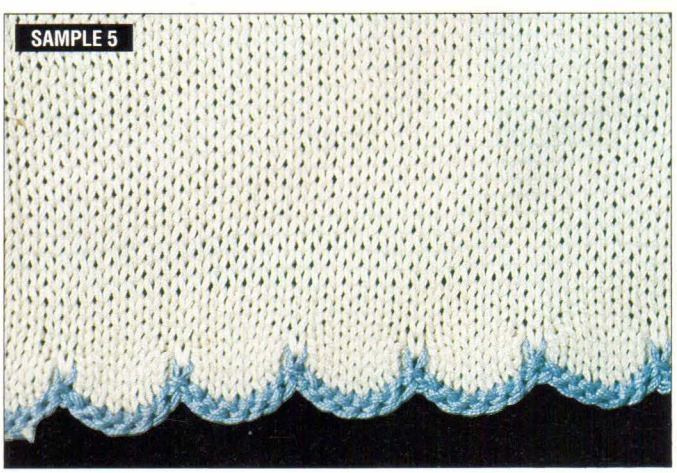
= St transferred to L or R

= St transferred from R and from L on to centre st









LATCH TOOL HEM

Sample 1 Work a latch tool cast on and knit one row. Work another latch tool cast on, across the needles, behind the knitting, i.e. between the knitting and the sinker posts. You will find it easier if you use a separate length of yarn, either in the same colour or a contrast. Knit one row. Continue in this way, working a latch tool cast on and knitting a row. This gives a firm hem.

You will see in my sample that I have also used this edging to finish off a neckline. To do this, work the neck shaping with holding position. Pick up side edge of neck and, with *main tension*, knit one row. Now work the latch tool cast on, behind the work, as before, and, with a tension two numbers tighter than main tension, knit a row. Continue to the required depth then knit a loose row and work a latch tool cast off. An armhole edging could be worked in a similar way.

GARTER HEM

Sample 2 Begin with waste yarn knitting. Work a latch tool cast on and knit one row. Using a garter bar, turn the work. Knit one row and turn the work. Continue turning the work between each knitted row to the required depth.

The garter rows can be achieved in two other ways:

With a garter carriage, using a punchcard with every other row punched out.

By transferring to the ribber bed, knitting one row, transferring back to the main bed, knitting one row.

This edging can also be used to finish off a neckline or armhole in the way described for the latch tool edging above.

TUCK SCALLOPED HEMS

Sample 3 Begin with waste yarn knitting. Work a latch tool cast on and knit one row. To work tuck, push every sixth needle to HP and set carriage to hold. Knit four rows. Cancel hold and knit another four rows before returning to main tension.

Sample 4 Begin with waste yarn knitting. Work a latch tool cast on and knit one row. To work tuck, push every sixth needle to HP and set carriage to hold. Knit four rows. Cancel hold and return to main tension to continue.

Sample 5 Work as for Sample 1, working latch tool cast on and first row with a contrast yarn.

Sample 6 Work as for Sample 2, working latch tool cast on and first row with a contrast yarn. Work the two rows between the tuck rows in the same contrast yarn.

If you want to use this as an edging for a neck or armhole then you will have to work it as a hem, following the instructions above, then attach it to the neck or armhole edge. To do this, either hang both edge and hem on the machine together, knit a loose row and latch off, or use a linker, or stitch them together by hand.

LACE HEMS

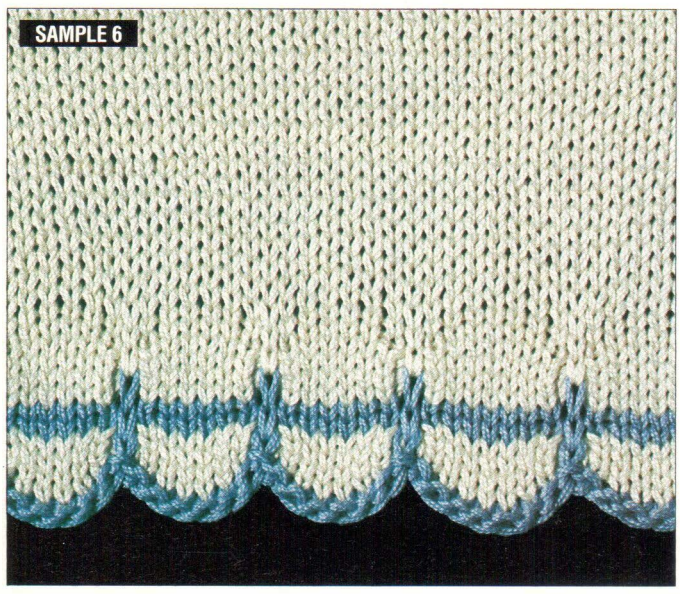
Multi-transfer lace is best for this hem as this kind of lace usually gives the shaped hem that you can see in my sample. I used a lace carriage and *Stitchworld* pattern No 155. I have also provided a chart for the lace to be worked by hand transferring (see Diagram 1).

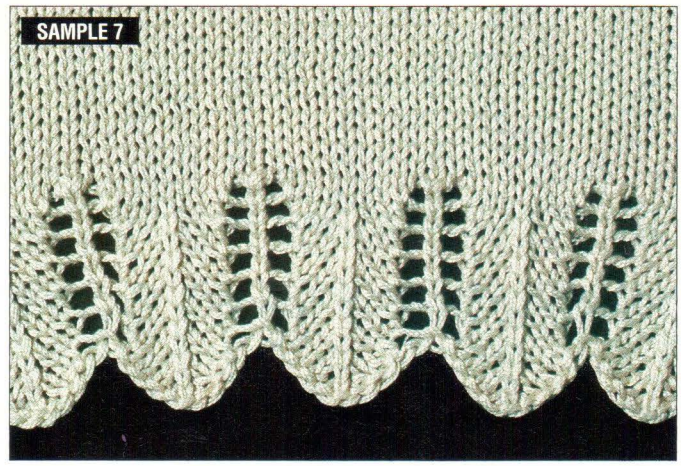
Sample 7 Begin with waste yarn knitting. Work a latch tool cast on and knit one row. Begin lace patterning and work to the required depth.

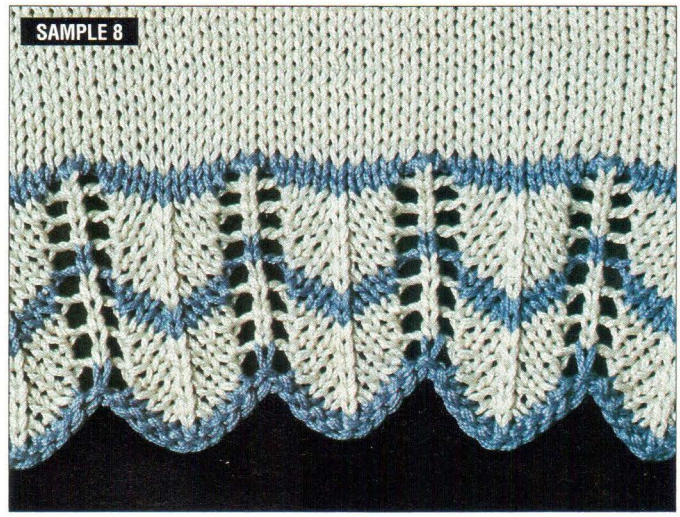
Sample 8 Begin with waste yarn knitting. With a contrast yarn, work a latch tool cast on and knit one row. With the main yarn, begin lace patterning and work six rows. With the contrast yarn, continuing the lace pattern, knit two rows. Continue working six rows main yarn and two rows contrast to the required depth.

If you want to use this as an edging for a neck or armhole then you will have to work it as a hem, and attach to the garment as described above for tuck scallops.

More hems and edgings next month.







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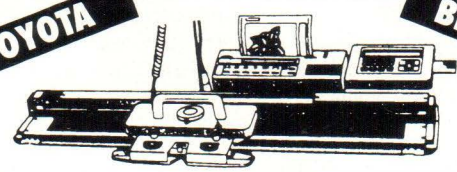
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SPECIAL OCCASIONS

Betty Barnden celebrates the arrival of a new baby by making this special shawl which can be decorated with baby's name or initials, together with the date or year of birth. It is simply made in three panels and uses just one 500 gram cone of yarn

YARNS

Our shawl was made in King Cole Anti-Tickle 4 ply wool, which is machine washable (an important consideration with baby items) and also very soft to handle, as the name implies. You can, of course, use any suitable 3 or 4 ply yarn because the finished size of the shawl is not crucial. However, it is always advisable to knit a tension swatch and make sure that it feels right; a finer yarn will require a tighter tension to prevent it from dropping out of shape, whereas an acrylic yarn might need a looser tension to prevent the fabric from feeling too stiff and solid. In any case, it is a good idea to knit a test piece of any lace fabric because if the tension setting is not quite right for the yarn this can result in dropped stitches or other problems in knitting.

ADAPTATIONS

You might like to decorate the shawl with baby's full name and date of birth; the letters and numbers could be worked in Swiss darning using a pastel colour, or a silky white yarn. Chart the words required for Swiss darning using the alphabet given in February's issue, and knit the centre square of the shawl either in plain stocking stitch, or with just the transfer lace diamond, depending on the length of the words required.

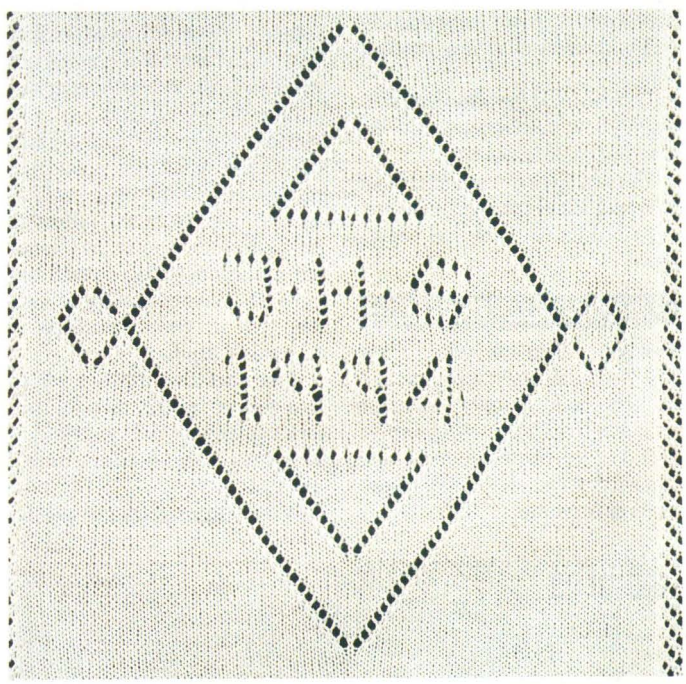
Don't be put off by the crochet edge! It really is very simple to work. If you are more experienced at crochet, you might like to work a more complicated edging, perhaps incorporating a contrast yarn, or a row of holes threaded with narrow ribbon.

This design could easily be adapted to a smaller item such as a pram cover or pillow case, and the transfer lace pattern could be used for a matching layette.

TO CHART LETTERS AND NUMBERS

Decide on the letters (numbers) you wish to use and count from the alphabet/numbers chart how many stitches they require. For a name (year) allow two stitches between letters (numbers). For initials (a date in figures) allow six stitches so that you can position a dot between them as shown on the alphabet chart. *Remember:* Your chart *must be back to front!* It is now possible to buy graph tracing paper from specialist needlework shops (it is used for tracing motifs for cross stitch) and this is ideal; you can then copy the letters from the alphabet chart and simply turn the tracing paper over. If you use ordinary graph paper you must reverse the letters and numbers.

Mark the centre stitch on the graph paper and position the letters and numbers evenly to each side. When you are satisfied with the position, copy the symbols in reverse on to the chart for the centre panel.



MACHINES

Standard gauge with lace facility.

FINISHED SIZE

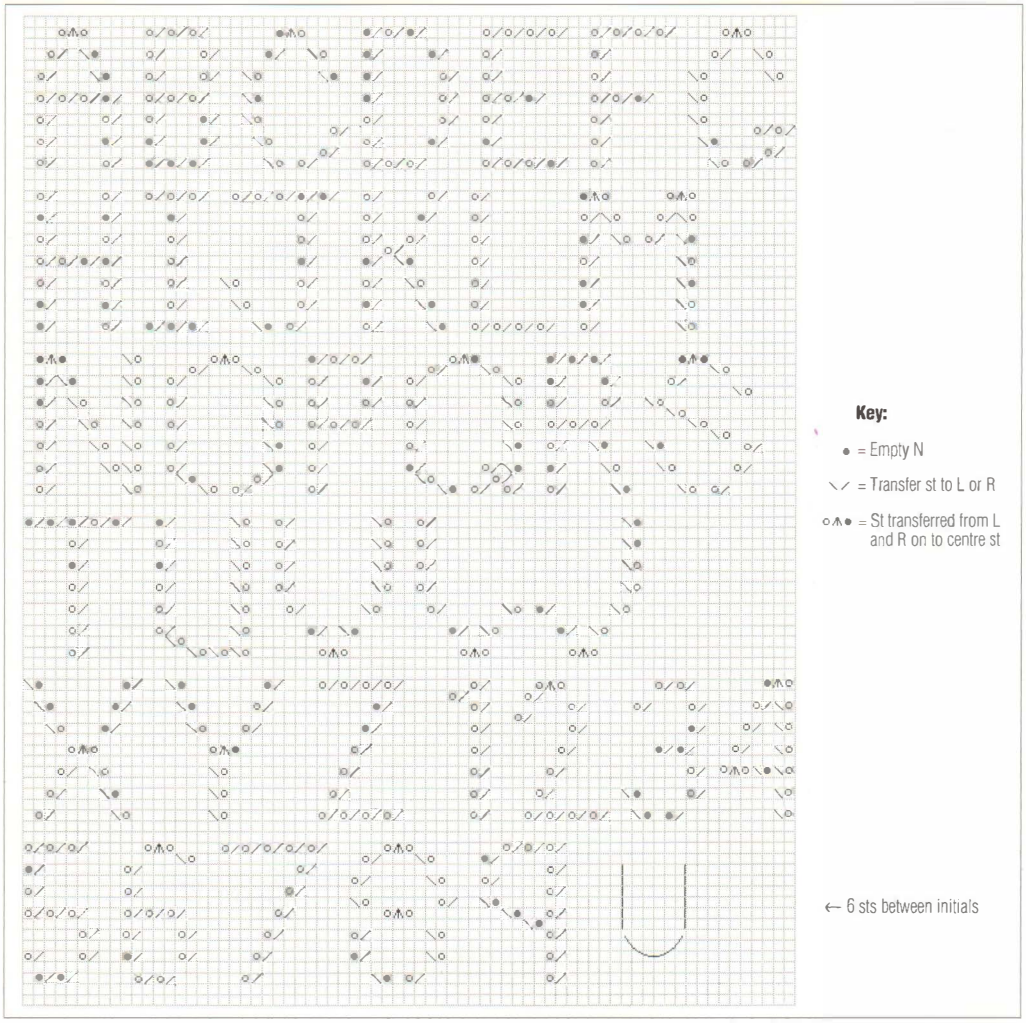
Approx 110 x 110 cm (43 x 43 inches).

MATERIALS

King Cole Anti-Tickle 4 ply
1 x 500g cone in White.
If you have any difficulty in obtaining this yarn, please send an SAE to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX, for details of your local stockist.
1 x 3mm crochet hook.

TENSION

27 sts and 42 rows to 10cm, measured



over transfer lace pattern — counting needles left in NWP as though they were in WP (tension dial approx 7).

PATTERN NOTE

Lace patt given is for plain lace — i.e. suitable for Silver or Toyota machines which have carriages that knit and transfer simultaneously. For other machines with a different style of transfer carriage (i.e. transfer and knitting worked in sequence), select a similar style lace design and use this instead.

Punch card or mark mylar sheet from Diagram 1 before starting to knit.

Electronic machines only: N1 cam at 12 Ns left of centre '0' (Y12 first N position). Pattern direction, reverse button on.

All machines: Set machine to knit transfer lace repeating the 24 stitches across.

Note: Plan and chart letters and numbers required as above *before* you start.

SIDE PANELS

Work two alike

Insert punchcard and lock/program patt on first row. Push 48 Ns to L and 49 Ns to R of centre '0' to WP. 97 Ns. Using WY, cast on and K a few rows ending CAR.

Pattern check: Still using WY, release

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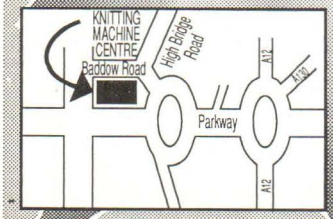

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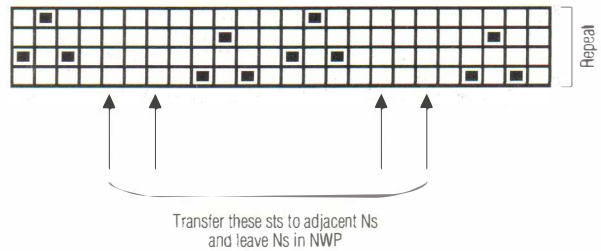
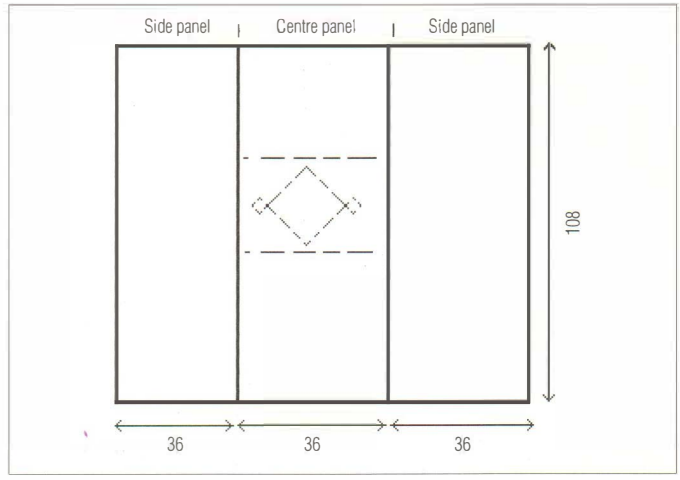
DIAGRAM 1





card and set machine for transfer lace. K4 rows. Transfer sts to adjacent Ns according to Diagram 1, leaving empty Ns in WP. Centre stitch of patt should be first stitch to R of centre '0'.
Lock punchcard/program patt on first row. Set carr for st st and K1 row. CAL. MT, using MC, K1 row. CAR.
RC000. Release card and set carr for transfer lace*. K until RC shows 450 and cast off.

CENTRE PANEL

Work as given for side panel to *. K until RC shows 150. CAR.
Return empty Ns from NWP to WP. Lock card on first row. Change to st st. K from Diagram 2 for centre panel, with your own letters and numbers added, transferring sts as indicated. RC 300. CAR. Work transfer lace throughout and K until RC shows 450. Cast off.

TO MAKE UP

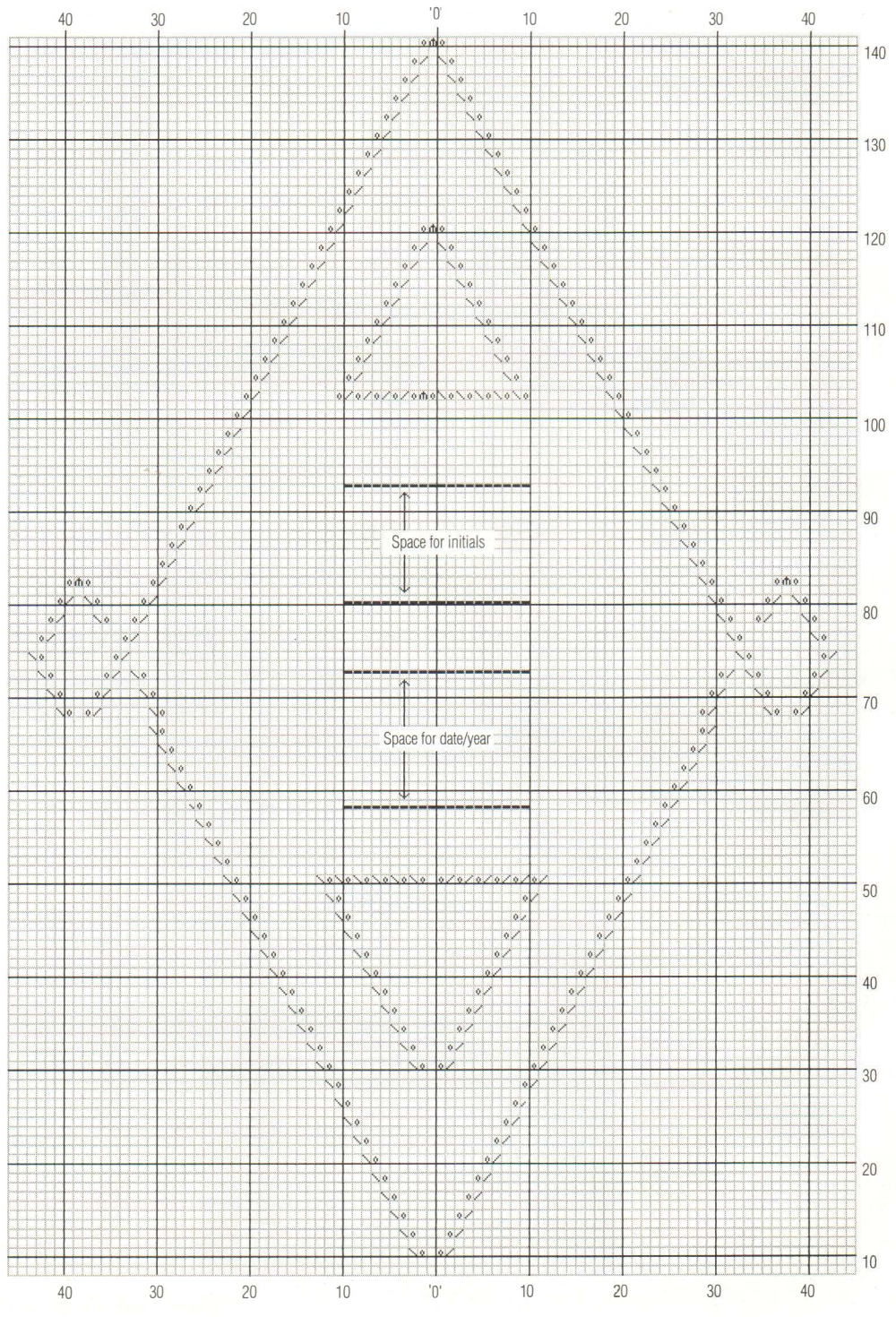
Join panels, taking a seam of a quarter of a stitch from each side and matching lace patterns. Finish lower edge by backstitching quite loosely through open loops of stitches and remove waste yarn.

Crochet Edge

dc = double crochet; tr = treble
With right side of work facing, using 3mm crochet hook, begin at one corner; work all around edge in dc, taking one st through every alternate row on side edges and 19 sts for every 24 stitch repeat on top and bottom edges (counting Ns in NWP as stitches) and making 3 dc in same place at each corner.
2nd Round: *dc in next dc, miss 1 dc, 3 tr in next dc, miss 1 dc*. Repeat from * to * to end. As you approach each corner, adjust if necessary (by taking 2 dc together one or more times) so that a dc between two groups of trebles will fall on the centre of 3 dc at corner. At end of round, make 1 slip stitch into first dc of round and fasten off. Press carefully following instructions on cone band.

DIAGRAM 2

Note: First 10 and last 9 rows of design are worked plain



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Penny Wright-Thompson discusses the highlights of the Design Exhibition at Huddersfield University in 1993

COMING OUT

If you live near a university or polytechnic that offers Textile Design amongst its courses, you will have an ideal opportunity to visit the annual (summer) Fashion and Design shows that are produced by the graduating students each year.

RANGE OF WORK

I was fortunate to be invited to the preview evening of one such show, which gave me an opportunity to be amazed and admiring of the superb work on display. The huge exhibition hall was full of display sectors (cornered units giving two display surfaces and floor space) which were creatively filled with the finest examples of each students work (as shown in Picture 1). I was particularly impressed by the amount of yarn and fibre development work that the students had done, designing their own fibres and producing natural dyes. Skeins of individually produced yarns were evident at many displays.

During their courses, all students are required to study yarn structures, dyeing and manual spinning and weaving as well as hand knitting, machine knitting and computer programmed production.

CONTRASTING APPROACHES

The display sectors are very varied and it is interesting to see what a diverse range of design concepts arise from one study group. For example Eva Yau (Pictures 2 and 3) has exquisite oriental artwork in her portfolio, indicative of her oriental heritage, and her displays were based on this style of design with rich silver blue/grey and delicate pinks, which blended well. Her bold knitted swatches show how she visualises her ladies' range of knitwear — and it is in this area of design she would hope to make her career. By contrast, look at the bright bold colours and designs of Julie Everingham's swatches (Picture 4) and her hand produced spun and dyed yarns which she used. Other designers had produced artwork depicting how they saw the design being incorporated into day or evening wear. In Picture 5 there are three quite distinct ranges of design that can be used in totally different garments. Look at the texture, however, of the self-colour swatches that lend themselves admirably to more formal styling.

SPECIFIC CONCENTRATIONS

By comparison (see Picture 6), some designers had concentrated specifically on one area of the marketplace and these designs and colour combinations are geared very effectively to men's casual wear with complete garments being displayed to show the final impact of the designs. This particular display was very bold and eye-catching. However, I must admit, my eye was also caught by the beautiful machine produced lace curtaining in autumnal shades that adorned one display, where the designer obviously had a penchant for working with reds and bronzes — as shown in Picture 7. Look at the exquisite hand sketches that complement the design swatches!

Notice how one young designer has designed her work around the colours and shapes of fruits, particularly pineapples and star fruit — as shown in Picture 8. Her work also involved producing her own yarns as can be seen. The contrasting colour swatches range from the sombre autumnal shades of men's wear, to the bright, but still autumn colours of the patterned swatch that would look good on a range of children's wear. Note how she has used the five basic colours to create a range of different effects and impressions.

SIMPLY AWESOME!

The whole exhibition is quite awesome, if only in the amount and quality of work it represents. These young designers have trained in the very latest methods available to the industry, and such shows as these are absolutely bursting with the enthusiasm that these people feel for their work. Many will find employment with the major manufacturers or design houses, but an increasing number each year travel overseas to explore the design market potential there. The important aspect however, is the uniqueness of individual design that is shown at such events, and some of these young people will take the bold step of setting up their own designer and production companies and may well be at the forefront of fashion design in the 21st century.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

1

2

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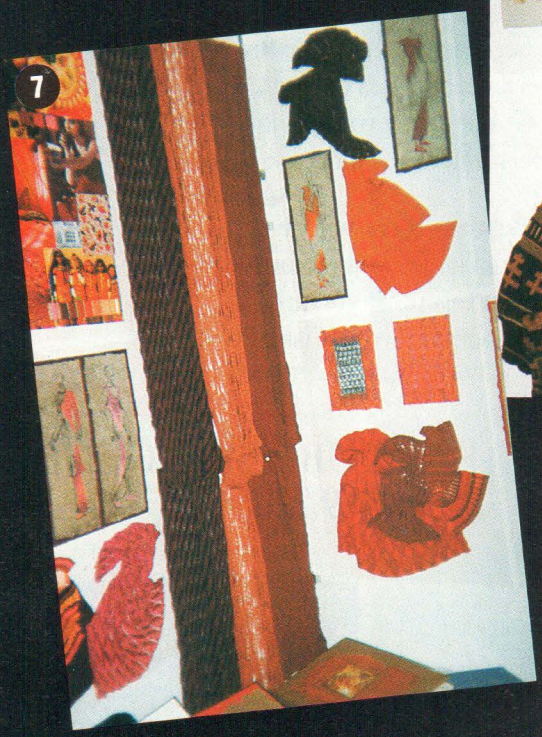
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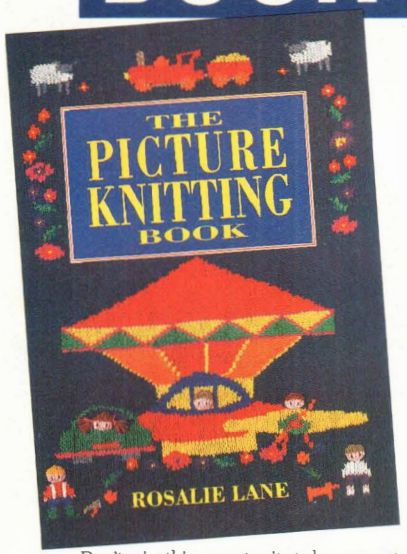


Don't miss this opportunity to be amongst the first to buy *The Picture Knitting Book* by Rosalie Lane (published by David & Charles).

Whether you knit for children or adults, there is something to charm everyone amongst this collection of patterns, motifs and design ideas.

Written for hand and/or machine knitters, Rosalie discusses basic techniques and ideas and how to build upon them for touches of your own. 'Design and Build' is a chapter about designing, finding the inspirations and then showing, in practical ways, how to translate your ideas into knitwear and motifs. A chapter entitled 'Themes' develops the ideas, even including sophisticated city skylines, equally wearable by either sex!

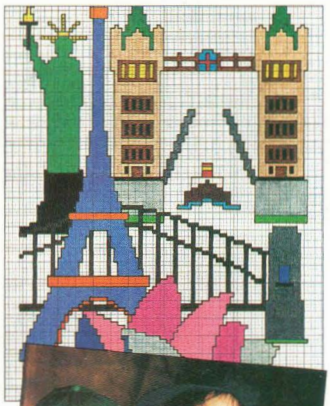
Many of Rosalie's knitted pictures are delightfully three-dimensional, there are little figures in the cars, peeping out of windows and on the pavements. There are few children who could resist them!

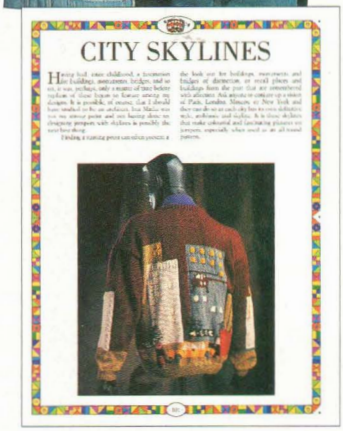
Anyone who prefers to follow ready made patterns will be happy with the selection here. Motif sheets give alternatives which can be readily incorporated into one of the designs shown, or added to another garment for that individual touch.

The layout of the book is delightful, charts are in colour and of a good size, and there are illustrations full of fresh ideas right the way through.

The Picture Knitting Book is published this month and can be yours at £13.99 post free.

Offer closes 29th April 1994.





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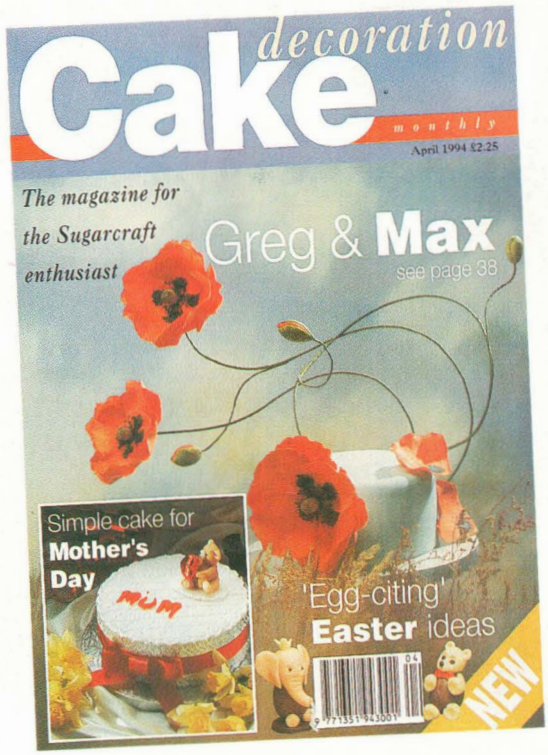
Cake decoration monthly



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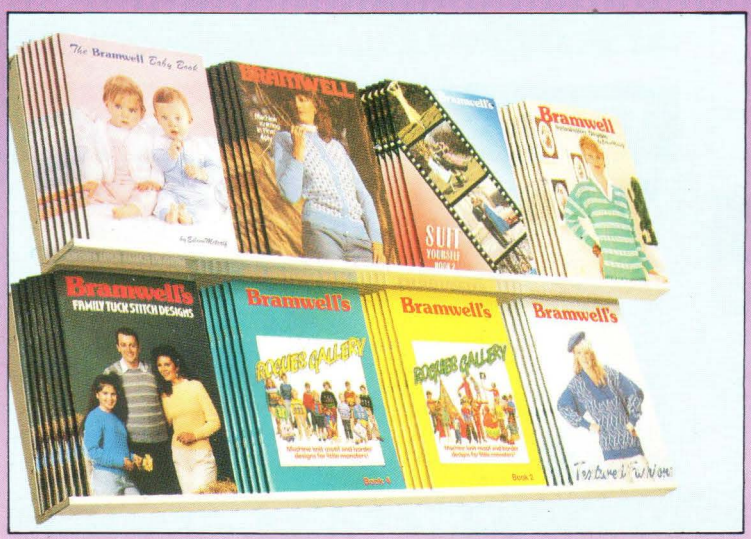

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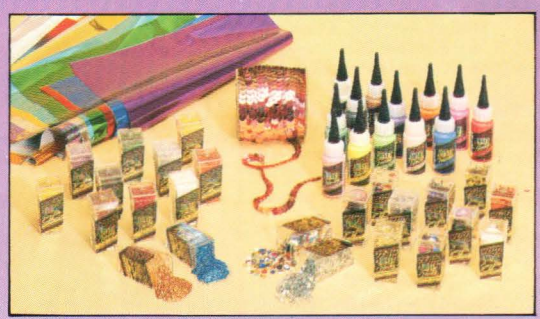

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